RBCC

DAVID M. BRAUNSTEIN
WSA #1076

NEAL H. BRAUNSTEIN

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WSA NO. 1076

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THE ROCKET'S BLAST COMICOLLECTOR NO. 140

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IMPORTANT!

THE ADVERTISING AND SUBSCRIPTION RATES FOR THE ROCKET'S BLAST - COMICOLLECTOR

DECEMBER 1977

FULL PAGE ADVERTISEMENTS: $20.00 per page - These ads occupy a full page when printed in the RB&CC. They may be submitted on sheets from 8 1/2 x 11 to 15 x 20, bearing in mind that it will be reduced down to 8 1/2 x 11.

HALF PAGE ADVERTISEMENTS: $11.00 per page - These ads are reduced to occupy one-half page when printed in the RB&CC. ALL ads of this type MUST be submitted on 8 1/2 x 11 paper ONLY.

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NOTE: ADVERTISERS DO NOT RECEIVE FREE COPIES OF THE ISSUES IN WHICH THEY PLACE ADS. WHEN SUBMITTING ADS BE SURE TO TELL WHICH TYPE IT IS. FULL PAYMENT MUST ACCOMPANY ALL ADS. ANY ADS RECEIVED AFTER ANY DEADLINE WILL BE RUN IN THE FOLLOWING ISSUE WITHOUT EXCEPTION. SEND ALL ADS AND PAYMENTS TO: THE S.F.C.A. - 9025 S.W. 48th Terr., Miami, Fla. 33165

CIRCULATION: 2100 PER ISSUE

SUBSCRIPTION RATES

THIRD CLASS: 5 issues $6.75, 10 for $12.50, 15 for $16.00, 20 for $21.00
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DOUBLE ABOVE RATES FOR SUBSCRIPTIONS OUTSIDE OF NORTH AMERICA.
SINGLE COPY: Third Class $1.50 + 50¢ postage, First Class - $2.50

IMPORTANT NOTE: If your RB&CC has the word EXPIRED on the label when it arrives, it means that your subscription has ended and should be renewed immediately to avoid missing an issue. When renewing subscriptions, be sure to state the issue number of the last issue you received.

AVAILABLE BACK ISSUES OF THE RB&CC ARE LISTED BELOW. THEY ARE $1.75 EACH FROM THE S.F.C.A.
[SEE PAGE 57]

#'s 57, 58, 88, 89, 90, 96, 97, 106, 107, 120, 121, 123, 124, 125, 127, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139 ($3.50)

THE ROCKET'S BLAST COMICOLLECTOR is published by James Van Hise, 9025 S.W. 48th Terrace, Miami, Florida 33165. EDITOR & PUBLISHER: JAMES VAN HISE, EDITOR EMERITUS: GORDON B. LOVE
STAFF ARTISTS: Hilary Barta, Steve Fabian, Ralph Fowler, Kerry Gammill, Marc Hempel, Don Rosa, Tom Sutton, Ron Wilber and Mike Zeck. Contributions are always welcomed, but if you want it returned be sure to include a stamped, self-addressed envelope or return postage.

THE ADVERTISING DEADLINES FOR THE NEXT TWO ISSUES OF THE RBCC ARE: JAN. 6
FEB. 24

THE RBCC IS PUBLISHED EVERY 7 WEEKS.

RBC CONTRIBUTORS

The front cover by MIKE ZECK spotlights Captain Atom who is examined in detail this issue.

The back cover, also by MIKE ZECK, is of course THOR. Mike has a real knack for doing dynamic covers.

The letter column this time presents one of the most interesting letters I've ever received. It's from ROY THOMAS and responds to an article I did in RBCC #139.

RON WILBER presents another unique installment of his strip TWILIGHT OF THE HEROES. Believe me when I say that this strip is going in directions which you can't possibly anticipate!

COMICS COMMENTARY this issue addresses itself to a new, and highly questionable, practice being perpetrated on fans by comic book dealers. It also has good news for fans of Marvel's "John Carter" as well as other tidbits and observations.

DON ROSA'S INFORMATION CENTER is devoted exclusively to comics oriented questions this time to offset a recent balance toward movies & TV. Next issue's will have a more equal balance again. HILARY BARTA also presents is usual array of fine art to illustrate Don's column.

THE PERTWILLABY PAPERS presents a special 15 page chapter to make up for the absence of an installment last issue. "Journey To The Center of the Earth" fans take note!

HOWARD SIEGEL presents his regular column this issue but also does a length article on Charlton Comics' atomic hero Captain Atom! Some fine illustrations are provided to accompany it by HILARY BARTA, EDDIE EDDINGS, KERRY GAMMILL, and DENNIS FUJITAKE. [The Fujitake original is for sale and anyone interested should write directly here to the RBCC.]

ZECK

BARTA

HEMPEL

ROSA

"TWO OF THE GREATEST FILMS YOU'VE PROBABLY NEVER SEEN" present detailed discussions of "DARK STAR" and "THE ROCKY HORROR PICTURE SHOW", two films which have gained some popularity even though it is very difficult for many people to see them due to sparse distribution of these motion pictures. I think you'll find that if you haven't seen them that you are missing something.

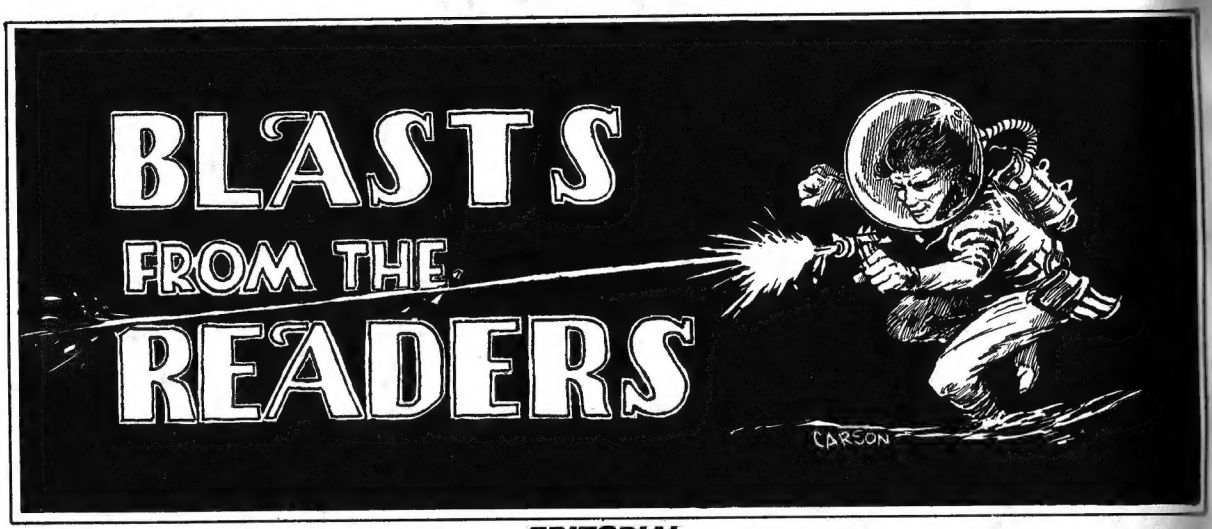
R.C. HARVEY'S COMICOPIA begins a discussion and analysis of Howard the Duck! This first installment on Marvel's feathered wonder just begins the detailed analysis. More to come next issue.

ARTIST PROFILE this time covers MARC HEMPEL, who, like Kerry Gammill, has recently joined the ranks of prodom with his elevation to the staff of GASM.

In CRITIQUE we review GASM (among many other pubs) and I think you'll find some interesting information in that review.

COMIC COLLECTOR'S COMMENTS discusses fandom in New Zealand as well as a new strip from Mort Walker's studio. You'll find that this new strip is an old esoteric favorite given new trappings and a new lease on life.

TOM SUTTON provides two fine drawings this issue in the form of a John Carter of Mars drawing opposite COMICS COMMENTARY as well as a Captain Atom centerspread which also features Night Shade and the High Priestess of Sunuria. See the editorial on the following page to see how you can own either of these originals.



EDITORIAL

Although I'm still recovering from the STAR WARS ish, I think this issue is a fine followup to last issue's high levels of excellence.

The articles by George Beahm hadn't appeared at press time but I hope to have them next issue.

In the works for next issue is a FILMS FANTASTIQUE on "YOUNG FRANKENSTEIN" which I hope to make very unique and highly entertaining.

Next issue I hope to have a feature on Hal Foster's brillaint PRINCE VALIANT. Also coming soon is a big feature on the horror & SF art of Basil Wolverton!

In the INFORMATION CENTER in RBCC #138 we published an index which was reprinted from Leonard Maltin's FILM FAN MONTHLY. Unknown to us, although no longer published, FFM is still in print and we inadvertantly encroached on his property with this reprint. We'd like to apologize for that error on our part. [NOTE: FFM has an ad elsewhere in this ish!]

Kerry Gammill has begun doing work for Marvel Comics but will continue to provide his fine work to the RBCC.

The John Carter of Mars drawing and Capt. Atom centerspread by TOM SUTTON are both for sale from him at: 40 Marlboro Street, Newburyport, Mass. 01950, for $75.00 each. Tom draws any character to order, 10 x 15 for $35.00 as well.

* * * * * * * * * *

Dear James Van Hise:

Ordinarily I would let some of the semi-idiotic remarks in your recent "Star Wars" special roll off my back, if indeed I ever saw them at all (but then, why should a fanzine publisher send complimentary copies of 'zines to pros who might conceivably be interested in them; that went out in the '60's obviously).

The near-lunacy of a supposedly reasoned critique which somehow assumes that everything which went wrong with the STAR WARS comic-book was Marvel's fault while everything that went right is somehow due to Charlie Lippincott, the movie/script itself, or even me (on occasion) renders your piece so far from any kind of measured response as to be totally useless.

Sure, Charlie exercised vague control over the book--had maybe two or three things changed in the six issues which adapted the movie. That doesn't mean he (or I) was necessarily happy with everything in the end product. There were mistakes: a cover or two I regret in concept and for which I take responsibility; the choice (Howie's, actually, but one in which I concurred as editor and which I failed to forcefully correct in time) of Steve Leialoha as inker on the strength of other, better work; some stylistic things in the writing; maybe even my decision to spell "Wookiee" the way George had wanted it instead of the way it's come out everywhere since then. And I suppose I should thank God for small favors, since you seem to wish to attack the art more than the writing.

But, like I said, your left-handed, asinine complaints left me shaking my head. There was no way I, let alone Howie, could win, the way the deck was stacked. (I won't go into your comments on my CONAN; you can imagine I don't take them too seriously at this point.)

I'm not going to discuss the artwork, which makes use of stills, information, etc., which Howie and I never had, except to say that you can tell the readers to "ignore" such things in your article, and it's akin to telling a jury to "disregard" evidence which a lawyer has sneaked into the proceedings.

At any rate, it's academic. Star Wars Corporation probably will step in more, now that Howie and I have both left the book---Howie because he wishes to concentrate on non-comic endeavors, I because I felt vaguely abused by Star Wars Corporation near the end, which wanted me to somehow read George Lucas' mind from afar and come up with precisely what he would do or want done in a given situation, when in point of fact it took him six years, several totally-different plots, and various collaborators (something I don't care to go into further) to achieve the movie you saw on the screen. (Incidentally, the consultations I had with George, Charlie, et al., resulted mostly in rubber-stamping, in a vague way, what Howie and I had already been forced to do in the pencils of #7 at the time of the last confab, mainly because George and Charlie were understandably too busy with their startling success to give me any positive guidance)

The only good thing about the piece was the art (not the adaptive writing) of the accompanying "Cantina Sequence." Though begging the question unmercifully--a bit like challenging someone in 1977 to invent the wheel and forget he's ever seen one---it was pretty fair, especially the inking, and shows considerable talent. I wonder though, if he could turn out the page or so a day which a comics artist who is a working professional needs to do. After all, Marvel was paying us to do a comic-book; Star Wars Corporation has never paid us a cent. If that artist would care to contact me sometime, I'd love to see more of his work, assuming it will not be accompanied by boring further comments on "Star Wars," either as a movie or comic, since despite my admiration for what George accomplished, I have washed my hands of both.

I did what Marvel pays me to do and what I love to do: I found a property which would be fun for me to do (at least it was fun until the movie became such a smash hit that everybody and his brother became an expert on "Star Wars" and could tell me how to "improve" the comic) and

which had the potential of making money for Marvel. Sure Jim, we "lucked out", as you put it. For that matter, one could argue that so did George; I know he, Charlie, and nobody else expected "Star Wars" to outgross "Jaws" or become the true phenomenon it has become. But couldn't it be that I first, later Howie, just recognized a good and valuable thing--later Marvel, as well--and that we were paid back for investing time, effort, and money in a maybe-good-maybe-poor property when the movie became a hit? The fact that issues #1-2 sold very well, when there was virtually no major publicity on the movie indicates something. I'll leave you to figure out what it is.

But frankly, I have about as much faith in your doing so as I have respect for your article in a basically nice-looking but bandwagon-jumping fanzine--which means precious little.

I'd appreciate it if you'd not answer the letter, in print or by mail, unless it's to put me in touch with the artist. You had your say; I felt I had a right to tell you what I think of your opinion. That's even-Stephen at this point. Why don't we just leave it that way?

Sincerely,
Roy Thomas
Marvel Comics

OKAY, I WON'T RESPOND TO YOUR LETTER IN PRINT HERE, BUT I'D LIKE TO HEAR WHAT THE READERS THINK OF THIS LETTER AND/OR MY ARTICLE.

Dear Mr. Van Hise:

Just picked up RBCC #139, and I must comment on the high quality of your 'zine! As a former helpmate then assistant editor of some local Star Trek fanzines, I appreciate the hard work that goes into one.

Your comments on the Star Wars "bloopers" was what really caught my attention. Two of my fellow Star Wars junkies and myself, with the aid of other addicts, have compiled a list which, at the latest revision, numbered 148 of what we prefer to call "interesting observations" -- containing those you mention, plus a few more. Many of the goofs in the film were due to editing errors, since the film was edited rather quickly -- from what I hear. Of course, this list was compiled at over 200 viewings between the three of us, not to mention the help of ushers, the assistant manager, etc.

But I must tell you something about the 'return-to-the-Rebel-Base-and-Luke-yells-"Carrie!"' bit! It had been brought to my attention long ago, and I thought it was just because we wanted to hear it. And the sound systems were the 6-track Dolby, 70 mm version, in San Francisco and Los Angeles both. (Not to mention the tinky-tink mono version of Sacramento. By the way -- do you know of the extra dubbing done for the mono version, which came out a month after the initial release date?). Well, two other friends of mine in Los Angeles decided to catch the movie one Saturday evening last month at Mann's Chinese, and wound up standing in line and sitting through the movie with Mark Hamill. (It was his first time sitting up front, and he had to admit it was quite an experience!) My friend asked him specifically about him saying "Carrie" as opposed to something else, and he admitted that in the confusion and mock-excitement of the scene, he did say "Carrie!" -- they didn't change it, either, because of the lack of time, or they didn't plan on people seeing it 50+ times and picking up on it! I would tend to consider Mark an "expert", wouldn't you?

Naturally, every time we take in the show, we pick up on new "observations". Pretty soon the list will be shorter if we list the "un-interesting" ones!

I have rambled on long enough. Again, congrats on the great effort!

Janet Howard
8767 Tondela Way
Fair Oaks, Ca. 95628

I BOW TO YOUR SUPERIOR RESEARCH!

Dear Jim,

Absolute congratulations on your STAR WARS issue (RBCC 139)!!! This must be the most striking and beautiful issue of the RBCC yet produced. As it is, I've found the RBCC to be the best magazine in the field of the fantastic (I don't feel it would be fair to pin you down any more than that), either amateur or professional, because of its well-rounded coverage of so many subjects. But when a special issue of this magnitude is produced, the articles and artwork still maintain a divergent and unique character.

The art in this issue is the best I've ever seen on a single subject. You capture more of the spirit and wonder of the film in this way than if you had resorted to strictly publishing stills from the film.

Specifically, I was very taken by Don Rosa's concept of STAR WARS. STAR WARS is a combination of genres most obviously -- from westerns to swashbucklers to Flash Gordon-space opera as mentioned numerous times before by various reviewers and critics -- but the very evident cross-over with THE WIZARD OF OZ escaped my attention up until now. It would now seem that both fantasies are closely related (especially the similarity between Darth Vader and the Wicked Witch, C3PO and the Tin Man, Chewbacca and the Cowardly Lion and Ben Kenobi and the Wizard).

Ron Wilbur's satire was very funny. I can always appreciate such a work without offense; it can be the sincerest form of flattery.

The cover job by Ralph Fowler has got to be one of the most eye-catching representations of STAR WARS yet achieved and certainly a worthy selection for the cover of this very special issue. The colors are rich, and I find the use of the reds and blues very appealing. And as long as I'm dropping names, Steve Fabian once again demonstrates his artistic talent more than once this time around.

I would also like to remark that I agree totally with your feelings regarding Marvel's adaption of STAR WARS. In the twelve years I've collected comics, pulps, and other related material I've found that the items with the most value to me are those which show great skill and care in the execution whether it be art or text. When Marvel's version of STAR WARS first appeared on the market I was aware that they would become "collector's items" and have greater monetary value in the future, but one look at the art and I decided against it. I was very disappointed that a better representation wasn't attempted. Seeing Kerry Gammill's two-page spread on the cantina scene only tends to enforce this belief as he shows what a really good artist can do with the material.

And at last! Detail on Darth Vader!

It may seem after such a project that you've reached a peak and the only direction to go is down, at least for a while. But keep up the good work and I know you will come up with more surprises in the future.

Bill Claar
1775 Evans Ave. #311
Reno, Nevada 89512

twilight of the heroes

ART AND STORY BY RON WILBER '77
SPECIAL THANKS TO JIM VAN HISE

ANY RESEMBLANCE TO PERSONS OR CHARACTERS LIVING OR DEAD, IS PURELY INTENDED.

In part one (RBCC #137 & 139) I revealed how a cover-up began in 1955 concerning the deaths between then and 1964 of many super-heroes and Comics Code officials. Betman began investigating and became more deeply involved when his youthful sidekick was murdered along with those of two other super-heroes.

AND REMEMBER THIS... IT REALLY HAPPENED!

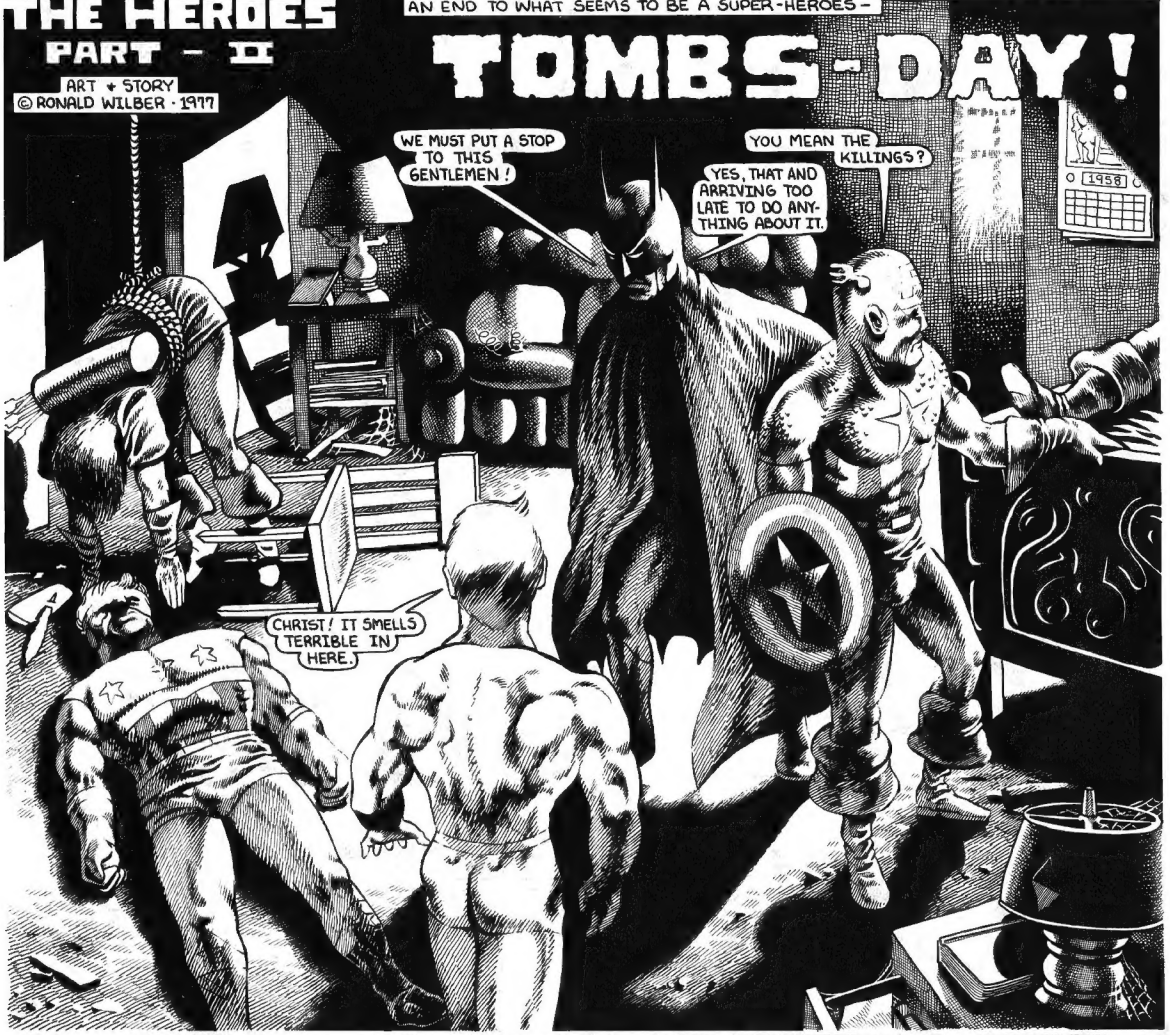
TO BE CONTINUED...

TWILIGHT OF THE HEROES
PART - II

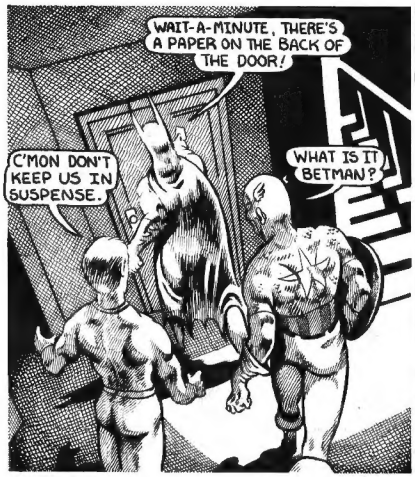
ART + STORY
© RONALD WILBER · 1977

ONCE MORE KAPTAIN AMERIKA, BETMAN, AND THE HUMIN TARCH CAME UPON A SCENE OF HORROR, UNABLE TO DO ANYTHING EXCEPT GRIT THEIR TEETH AND SEARCH FOR CLUES, FOR ANY SCRAP OF INFORMATION WHICH MIGHT HELP THEM PREVENT ANOTHER HEROES DEATH, AND PUT AN END TO WHAT SEEMS TO BE A SUPER-HEROES -

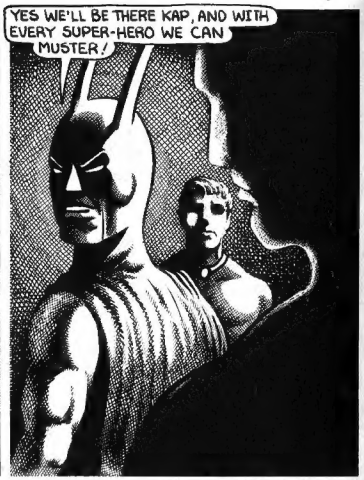
TOMBS-DAY!


WE MUST PUT A STOP TO THIS GENTLEMEN!
YOU MEAN THE KILLINGS?
YES, THAT AND ARRIVING TOO LATE TO DO ANYTHING ABOUT IT.
1958
CHRIST! IT SMELLS TERRIBLE IN HERE.

SPEADY IS TIED TO SOME SORT OF BELL-ROPE, I DON'T KNOW WHAT THIS DUMP NEEDED WITH A BELL.
MAYBE AT ONE TIME THEY HAD SERVENTS HERE.

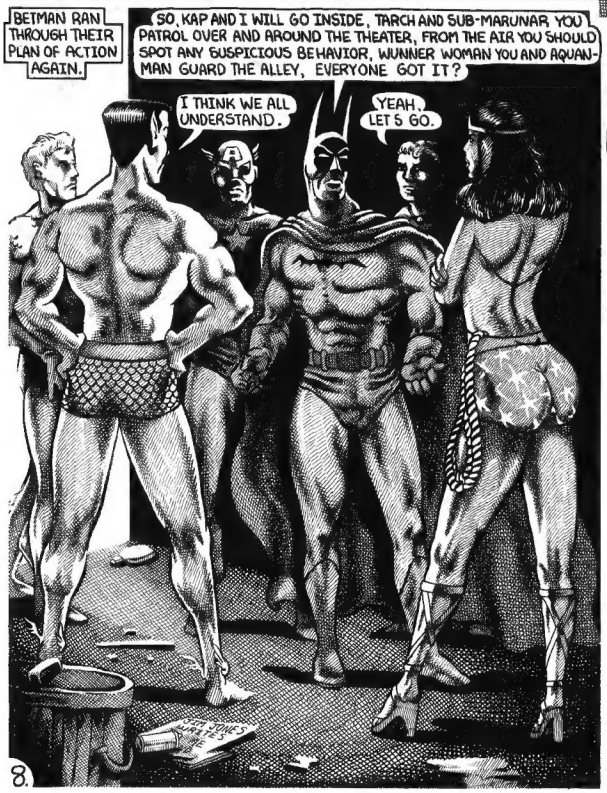

WAIT-A-MINUTE, THERE'S A PAPER ON THE BACK OF THE DOOR!
C'MON DON'T KEEP US IN SUSPENSE.
WHAT IS IT BETMAN?

IT SEEMS OUR KILLER HAS FINALLY LEFT US SOMETHING TO GO ON. THIS IS A CLIPPING FROM TODAY'S PAPER ABOUT A CONCERT BEING HELD TOMORROW.
TOMORROW! THIS IS OUR FIRST CLUE - WE HAVE TO GO TH-


YES WE'LL BE THERE KAP, AND WITH EVERY SUPER-HERO WE CAN MUSTER!

WELL, UNFORTUNATEY THEY COULDN'T 'MUSTER' MANY HEROES. IT WASN'T THAT THE OTHER HEROES WERE APATHETIC. THEY WERE ALREADY ON OTHER CASES AND COULD NOT BE REACHED.
THEY WERE, HOWEVER, ABLE TO ENLIST THE AIDE OF WUNNER WOMAN, SUB-MARUNAR, AND AQUAN-MAN, THAT ISN'T TOO BAD. BESIDES, TWO OF THOSE GUYS SURE CAN SWIM - TOO BAD THEY WEREN'T GOING TO THE BEACH.
BETMAN THOUGHT THE CRIMES WERE COMMITTED BY COMMUNISTS. AFTER ALL, HADN'T NOTED COMMIE FIGHTERS FIGHTIN' AMERIKAN AND SPEDBOY, AND EVEN BOCKY BEEN DONE IN?

TAKE YOUR DOG TO LUNCH.
HUMIN TARCH AND KAPTAIN AMERIKA HAD OTHER IDEAS. THE KILLER HAD JUST LEFT A CLUE, PERHAPS IT WAS THE JOKAR OR THE RIDDLOR.
AT ANY RATE, THEY SOON GATHERED ALL THEIR FORCES IN THE ALLEY BEHIND THE THEATER.
RON, YOUR ART IS THE GREATEST! BEST, F. FRAZETTA


BETMAN RAN THROUGH THEIR PLAN OF ACTION AGAIN.
SO, KAP AND I WILL GO INSIDE, TARCH AND SUB-MARUNAR YOU PATROL OVER AND AROUND THE THEATER, FROM THE AIR YOU SHOULD SPOT ANY SUSPICIOUS BEHAVIOR, WUNNER WOMAN YOU AND AQUAN-MAN GUARD THE ALLEY, EVERYONE GOT IT?
I THINK WE ALL UNDERSTAND.
YEAH, LET'S GO.

LATER, WHEN AQUAN-MAN IS ALONE WITH WUNNER WOMAN HE SHOWS HIS TRUE SELF - THE CAD!
NOW WHAT ARE WE GOING TO DO WITH OUR TIME, IF THAT KILLER DOESN'T COME BY HERE?
WELL I DON'T KNOW BUT I HAVE AN IDEA...
AND WHAT'S THAT?
I HAVE AN IDEA SOMEONE'S GOING TO GET MY KNEE RIGHT IN HIS BALLS IF HE DOESN'T GET HIS FISHY HANDS OFF ME -
CUTE, HA! HA! HA! VERY CUT-UGGH!
UNDERSTAND?
GLEEP!

MEANWHILE INSIDE THE THEATER...
LADIES AND GENTLEMEN- ELVIS PRESLEY!
THANYOU LADEES 'N GEMLEMEN
YAY! CLAP! CLAP!
YAY!! CLAP! CLAP!
YAY! CLAP! CLAP!
YAY!
YAY! CLAP! CLAP!
OHH ELVIS... (SIGH!)
WELL SINCE MY BABY LEFT ME...
WHO IS THIS GUY ?
HE'S A SINGER.
THANKS BETMAN, I REALLY NEEDED YOU TO TELL ME THAT.
GLAD TO HELP.
VERY FUNNY.
I FOUND A NEW PLACE TO DWELL...
LOOK KAP, SOMEONE IN A CLOAK - DEAR GOD- HE'S GOT A KNIFE!
WHERE I DON'T...
POP CORN
I'M GOING AFTER HIM, I'M SURE THAT'S OUR KILLER!
WAIT BETM- LOOK OUT! HE THREW HIS KNIFE!
BETMAN!
WELL ITS DOWN AT THE END OF LONELY STREET AT HEARTBREAK HOTEL
IT'S BEEN SO LONELY, BABY, SO LONELY, BABY. BABY SO LONELY... I COULD DIE.
BETMAN!
HEY C'MON MAN SIT DOWN! I CAN'T SEE ANYTHING!
WHERE'S ELVIS?
THEY'RE RUINING THE SHOW!
WHO ARE THOSE GUYS?
SID DOWN WELLYA?
WILL YOU GUYS COOL IT AND SIT DOWN, HUH?
OHH ELVIS!
BOP- MAN BOP!
9.

CONTINUED...

COMICS COMMENTARY

BY JAMES VAN HISE

It has been announced that at or around issue #11 the STAR WARS comic will undergo a complete staff change. At this point I can only sigh with relief because as soon as the comic went on to original stories instead of the direct adaptation of the film, the quality of writing plummeted rapidly. Whether this was due to tampering by Star Wars Corporation or poor concepts from Marvel is moot. The writing is now as bad as the artwork. I stopped buying the comic when I saw the giant green rabbit. I was shocked when I saw that even Tom Palmer's usually fine inking couldn't improve Howard Chaykin's pencils. Until I heard of the staff change I was sure the book was doomed.

It's interesting to follow the stories in the Spider-Man newspaper strip. The first two were just the typical fist fights draped on a limited plot, but the Kingpin story was far more interesting. This was much more like a sixties Spider-Man story what with the tragic overtones of the Kingpin's wife being crippled during his final confrontation with the duped Spider-Man. The ultimate fistfight never happened. Instead we were treated to character scenes and a tragic ending. Would that the comic were this good. Even the artwork by John Romita is surprisingly good as I hadn't enjoyed his art in comic books in years and was startled at the care put into this strip. The current strip involving Kraven the Hunter (who acts as if he's never met Spidey before in his life; perhaps this is supposed to be their first encounter? But no, for Mary Jane is a character and Spider-Man had never met her when he first fought Kraven), is more typical again as it seems they crave fighting as much as possible.

Now that Charlton isn't really going to be hiring anyone anymore and will be sticking with using up what unpublished material they have before going all reprint, I feel it's alright to tell this behind-the-scenes story. It occurred within the past year. A new editor had been hired and on one of his first days in the office he witnessed something which he was at first positive was a gag. It was drawing close to the end of the day and the editor-in-chief needed an eight page western story to send out to one of their artists. The staff writer then sat down and pounded out a story in twenty minutes, handed it to the boss, whereupon the boss put it unread in an envelope and had it addressed to the artist. The new editor who was watching all this couldn't believe this was on the level, that the story would be sent unedited to the artist. When I heard this I wasn't a bit surprised because I remember how the first story Charlton sent Mike Zeck to draw had a couple things in it which seemed to both of us to be rather heavy for Charlton, but the script specifically described them and so Mike drew them that way. After Mike sent them the strip drawn as it was written, Charlton informed him that they would be editing a couple things. Editing a script after it's drawn? That seemed kind of backwards but that's the way they did it. After that Mike read the scripts with an eye toward drawing it so that nothing would have to be changed as he knew how they did things now. In a story where some magical warrior kills a hijacker with an ax to the head, Mike put the particular scene in silhouette, rather than in the graphic terms described in the script. It passed with no problem.

After a couple uncertain issues, Marvel's JOHN CARTER is back on track again as Rudy Nebres will remain as permanent inker. The problems sighted in my article in RBCC #138 have been straighted out as Rudy Nebres has received a raise and will stick with John Carter on one of the few permanent artist teams Marvel has on a comic.

Jim Starlin's AVENGERS/MARVEL TWO-IN-ONE crossover was a real opus for comic fans. The story was at least as deeply imaginative as the best issue of WARLOCK and the art was some of his finest yet. The introduction of Chaos and Order as commentators and observers on this tale of galactic scope was an incredible idea. These are the kinds of comics I like to read. I can appreciate a story a lot more when I can tell that a lot of genuine imagination and hard work went into it. This story captured a lot of the sense of wonder of the Marvel comics of a decade and more ago with even more intense imaginative concepts added than were attempted back then. This story delivered what many merely promise. I can always be sure that when I read something by Jim Starlin that I won't be disappointed. His work is way beyond anything else being written for comics. I somehow wonder though what he'll be able to do in his upcoming story for the Legion of Super-Heroes as their stories have always been rather ordinary and traditional, leaving little room for anything experimental to work in. I'm not as excited by the prospect of Starlin doing work at D.C. as most of their books are not that interesting as D.C. doesn't seem to be interested in things which are out of the ordinary. The only D.C. comic I can get into is SHADE. A fan observed correctly that while most of the covers on Marvel comics show their heroes in positions of power and defiance, most of D.C.'s covers show their heroes in postures of defeat. That's not a good concept for D.C. to have.

Something I've been wanting to comment on for awhile is the latest ripoff being perpetrated on fans by dealers. As if comic prices aren't high enough, some dealers now justify even higher prices if a comic is in mint condition. As high as the PRICE GUIDE price may be for mint, some dealers now justify doubling this price if the comic is mint by saying, "Well, I couldn't ask this price if it weren't in such excellent condition." Mint is mint. There is not any classification higher than that. To charge double the PRICE GUIDE's inflated price for a mint comic just because the comic is in mint condition is outrageous. This is a ridiculous case of doublethink and doubletalk. One dealer pulling this is an outfit in a western state who bought a massive comic collection from an estate for about $2,000 (or 10¢ each) and is selling them at prices that will net about half a million dollars profit! Dealers may get higher prices for comics today, but there are far, far fewer people buying them as a result.

A long time ago, in an information center far, far away...I made some incomplete answers (can you believe it? and here are some additions:

ROBERT BEASECKER and MARK WORDEN tell me of another "Li'l Abner" paperback: "Bald Iggle...the Life It Ruins May Be Your Own" -- Simon & Schuster, 1956.

* * *

R.W. MAIN sends in a list of books written and illustrated by Bill Mauldin: "Up Front"-Henry Hold & Co., 1945, "Back Home"-Bantam Paperback, 1948, "A Sort of a Saga"(autobio) -Wm. Sloan, 1949, "The Brass Ring"(autobio)-W.M. Morton, 1971.
Others: "I've Decided I Want My Seat Back", "What's Got Your Back UP?", "Bill Mauldin In Korea", "Bill Mauldin's Army", "Star Spangled Banter", "This Damn Tree Leaks", "Mud, Mules & Mountains".

* * *

MARK WORDEN sez that the eternal "132 Roman Soldiers" comic-book toy ad was drawn by Russ Heath, not John Buscema.

NOTICE: Remember, I have a perpetual free offer of complete indexes to MLJ and/or Nedor Comics to anyone who sends me a self-addressed, sufficiently-stamped, magazine sized envelope.

HERE ARE A FEW INDEX ADDITIONS (R.B.C.C. #139)

TOM SKERRITT
- Warhunt (year?)
- M*A*S*H* ('70)
- Wild Rovers ('71)
- Fuzz ('72)
- Thieves Like Us ('74)
- Big Bad Mama ('74)
- Run, Run Joe ('74)
- The Devil's Rain ('75)

TONY BILL
- Steelyard Blues ('73)**
- The Sting ('73)**
- Shampoo ('75)
- Harry & Walter Go to N.Y. ('76)**
- Las Vegas Lady ('76)

** Producer

ALVY MOORE
- Three Nuts In Search Of A Bolt (?)

DAVID CHOW
- Samurai (year?)
- Conquest of the Planet of The Apes ('72)
- Three The Hard Way ('74)

ROBERT TOWNE (No "s"
- Drive, He Said ('71)
- The Last Detail ('73)*
- Chinatown ('74) *
- Yakuza, The ('75) *
- Shampoo ('75)

*Screen Play Only

* * *

JEFF LANGSTAFF tells me there were some other comic strips in Warren's non-comic-strip magazines...namely in "Famous Monsters" #48-51 & 87 (at least).

I'd been asked about some comic books which Overstreet lists that may not actually exist; According to JOHN FISHEL, DAVE KLEES and MARK WORDEN, this is the story: "Mr. Ed" #4-6 do exist; "Mr. & Mrs. J.Evil.Scientist" #5 does not exist, but a #6 does (?); "My Favorite Martian" #9 does exist, but #10-15 don't; "Robin Hood" (1965) does exist if it's the one numbered "10163-506" I've found a "Secret Agent" #2 myself. We're still not sure about a 1968 "Old Yeller", "Ruff & Reddy"#1...and I still can't imagine how I could have missed a 1972 reprint of "The Aliens."

* * *

COMIC BOOK HALL OF FAME

Very few nominations this trip--STAN SLUPCZYNSKI names "Forbidden Worlds" #73 (1st "Herbie"), "The Thing" #12-16, "strange Worlds" (Avon) #3, "Chamber of Chills" (Harvey) #16, "Jesse James "#5, "Tor" #4, and "Fantastic Giants" #24.

MARK WANNOP'S favorite funny-book is "Uncle $crooge" #6 ("Land of Trala La"), "Swamp Thing" #4, and "Little Archie" #10 & 32 ("Gorilla" and "Time Tax," Which can be seen reprinted in the 1977 "Little Archie Comics Digest Annual #1.)

Incidentally, last issue an old statement of mine was run in I.C. saying that MEDIASCENE had not honored my subscription since "Last September". I was referring to September 1976! But nonetheless, MEDIASCENE gladly straightened out their files for me a few months back and we're all square. I HIGHLY recommend MEDIASCENE!

* * *

SOME UNANSWERED QUERIES FOR READERS:

RICH MATTHEWS--Morgantown, N.Y.
---COULD YOU DO AN INDEX TO STEVE GERBER'S MARVEL WORK???

"ARJAY" ORTEGA--San Francisco, Ca.
---COULD YOU INDEX ALL DON GLUT'S STORIES FOR GOLD KEY???

* * *

MARC HEMPEL--Niles, Illinois
---IS THERE SOME WAY TO SAFELY REMOVE TAPE FROM A COMIC COVER OR SPINE WITHOUT PICKING UP THE INK FROM THE COVER???

You mean without peeling off the top layer of the paper? How about a razor blade passed between the tape and the cover, plus some patience? No, that doesn't allus' work. How about laying some dry ice on the tape causing it to pop off? Heh, Heh...I just made that up. You just wait about 10-15 years and that tape will FALL right off; at that time, you get back to me and we'll try to decide what to do about that remaining sticky, greasy patch.

* * *

ROBERT OLIVER-- ?
---IN THE RBCC'S TABLE-OF-CONTENTS PAGE I RECOGNIZE MOST OF THE CHARACTERS DEPICTED, BUT NOT ALL. PLEASE IDENTIFY ALL OF THEM FOR ME.

Well, lessee'...we'll start in the upper left-hand corner, and go clockwise: Dr. Sivana, Spider-Man, Capt. James T. Kirk, Bruce Lee, Batman, Superman, Duncan (Cisco Kid) Renaldo, Dr. Zaius ("Planet Of The Apes"), Sgt. Snorkel, Capt. Marvel, Vampirella(?), Dick Tracy, W.C. Fields, Gort & Friend, King Kong & friend, Capt. America, A. Hitler, H. Torch, A. Bomb, NBC Radio Announcer (?), Buck Rogers spaceship, vampire-type, another vampire-type (?), the Spirit, Robbie the Robot, Will Eisner's Uncle Sam, Girl (?), Mae West, Mr. Spock, Jean Harlow, Babe Ruth, Tom Mix, and Little Orphan Annabelle.

* * *

LARRY GERARD -- Woodside, N.Y.
---WERE ANY OF THE "SUPERMAN" EPISODES ON TV ADAPTATIONS OF STORIES FROM THE COMIC BOOKS OR VICE VERSA???

Uh...supposedly there was at least one: "Through The Time Barrier", the 1954 season opener, is similar to "The Challenge of Stoneman" in ACTION #201 (Feb. '55), which would be just about right, chronologically. I'd be interested to know if there were any others.

---THE SUPERMAN-SPIDER-MAN TEAM-UP WENT OVER PRETTY BIG IN MY NECK OF THE WOODS. HOW COME MARVEL AND DC HAVEN'T COLLABORATED ON ANYTHING SINCE THEN?

As I think I've said in the past, I am completely ignorant of inter-industry knowledge (other than wot I read in TCR or such). My I.C.'s deal only with what HAS BEEN, not what WILL BE, MIGHT BE, or MIGHT HAVE BEEN IF NOT FOR. Right?

* * *

STAN MOLSON--Kitchener, Ontario, Canada
---THERE SEEMS TO BE SOME CONFUSION AS TO WHICH COMICS CONTAIN WALT KELLY ARTWORK, SINCE SEVERAL OTHER ARTISTS IN THE '40s HAD VERY SIMILAR STYLES. DEALERS CLAIM THAT "OUR GANG" COMICS HAVE KELLY ART ON THE OUR GANG STRIP BUT I HAVE MY DOUBTS, ESPECIALLY ON #37-59. WHAT DO YOU THINK???

I think I know for a fact that many dealers attribute a lot of art to Walt Kelly which he didn't do. It's an easy error to make (ESPECIALLY easy for the dealer when it means a higher price on the comic)...I credited a lot of covers in my WDC&S index to Kelly which now I don't think he did. I believe the cartoonist most often confused with Kelly is DAN NOONAN who did those issues of "OUR GANG". And yet in RBCC #115, Jeff Gorrell did a detailed article on the "OUR GANG" comic and he credited Kelly with drawing the title feature in issues 1-57 with the exception of #'s 7 & 9. Perhaps Jeff has something to add to this debate?

---WHAT ARE THOSE GOLD KEY COMICS I SEE AT AMERICAN CONVENTIONS WITH THE TRADEMARK IN THE CORNER REPLACED BY THE WORD "WHITMAN"???

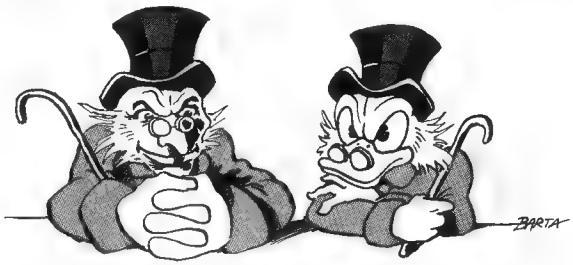
Those are toy-store editions of the Gold Key comics, sold in toy-stores in packs of 3 or so. There are also "Whitman" editions of all Marvel comics and possibly other companies.

---OVERSTREET LISTS THE GOLD KEY COMICS WHICH BEAR THE "TOP COMIC" LABEL AS A REPRINT SERIES SIMILAR TO THE I.W. REPRINTS. ARE THEY REPRINTS OR JUST MODIFIED AT THE TIME FOR DIFFERENT DISTRIBUTION SUCH AS THE "WHITMAN'S"???

THAT I CAN'T SAY FOR CERTAIN.

---THIS 1973 CHARLTON "PRINCE VALIANT" COMIC. LAST YEAR OVERSTREET LISTED IT AT A LOW PRICE WHILE NOW HE LISTS IT AS THE MOST VALUABLE COMIC IN THE LAST 4 YEARS. ONE DEALER TOLD ME IT'S AVAILABLE IN QUANTITY, AND ANOTHER GUY IN TBG WANTS $15.00 FOR HIS COPY. IT'S A LOUSY COMIC, WHATEVER IT IS. WHAT'S THE STORY???

That PRINCE VALIANT was given away in schools in large numbers in '73 along with a bunch of POPEYE give-aways. It's a putrid edition, yes, but as to what it's "worth", any comic is "worth" as much as the dealer can get you to pay him for it.



---I RECENTLY ACQUIRED A COPY OF "DONALD DUCK/4 Color" #422 AND NOTICE THAT "MICKEY MOUSE" #74 OF A FEW YEARS LATER IS A WORD-FOR-WORD REWORKING. HAS ANYONE EVER COMMENTED ON THIS BEFORE???

Me! Me! Yes, that "Guilded Man" story was redone in that MICKEY MOUSE #74. Another favorite script of the Disney/Dell editors was the one in DONALD DUCK/4 COLOR #9; it later was redone for "7 DWARFS/4 COLOR" #227 and then again in the 1952 50¢ "PETER PAN TREASURE CHEST"; and maybe in other comics I don't happen to know about.

* * *

STAN SLUPCZYNSKI -- Madison Hts., Michigan
---WHAT WAS STEVE DITKO'S FIRST COMIC BOOK WORK? OVERSTREET SAYS "FANTASTIC FEARS" #5, BUT THEN LISTS AVON'S "OUT OF THE SHADOWS" #4 & 7 AS HAVING DITKO WORK WHICH MAKES THEM EARLIER. DO "O.O.T.S." #2-7 ACTUALLY EXIST? I'VE NEVER RUN ACROSS THEM IN 18 YEARS OF COLLECTING.

I've never come across "OUT OF THE SHADOWS" #2-7 from Avon in all my years of seach, either. My only guess is that B.O. got these confused with Charlton's "OUT OF THIS WORLD" #4 & 7 which do feature Ditko strips. This leaves Farrell's "FANTASTIC FEARS" #5 still numero uno.

---IN CHARLTON'S "FANTASTIC GIANTS" #24 THERE ARE TWO "NEW" DITKO STORIES WHICH STILL RESEMBLE HIS WORK FROM SOME YEARS PREVIOUS. WERE THESE DRAWN JUST FOR THAT ISSUE OR WERE THEY SHELF MATERIAL???

Uh dunno'...

---HAS DITKO EVER BEEN A GUEST AT A CON? HAS THERE EVER BEEN AN IN-DEPTH FANZINE INTERVIEW, ARTICLE OR INDEX ON HIS WORK???

I didn't think that Ditko had ever been at a comicon but a guy by the name of Bernie Bubnis once said that he put on the first comics con in New York City (in

1964?) and Ditko made a brief appearance. Can anyone confirm this? I don't know of any big fanzine features either.

---BEING A COLLECTOR OF 1950's COMICS (THE BEST PERIOD EVER FOR COMIC ART/STORIES) I CAN'T HELP BUT NOTICE HOW COLORFUL MANY ARE IN THE 1953-1955 ERA. THE COVER OF "THE THING #16 IS A PRIME EXAMPLE - THERE HAS TO BE AT LEAST 15 DIFFERENT COLORS ON IT, ALL BRIGHT AND CLEAR. HOW COME IT SEEMS THAT ONLY THIS PERIOD IS SO COLORFUL?

About the only thing I can say is that I do agree that the 50's were the best years of comic books, stretching from the Ducks & E.C.'s of the early 50's to the D.C.'s of the late 50's, to mention only a few! And you're right - never was better paper or ink or printing used in funny books. I can only guess that from the late 40's to mid 50's, the technology of color printing was maximal while the printing cost was still minimal. Logical?

---HAS ANY OTHER ACTOR OTHER THAN KEN/MARTIN LANDAU AND VAL MAYERIK DRAWN FOR COMICS BEFORE BECOMING AN ACTOR???

Are you saying that Ken Landau, the old A.C.G. artist, and Martin Landau, the actor, are one-and-the-same?! That's news to me...sounds pretty far-fetched...but since Landau-the-cartoonist stopped working in 1955, and Landau-the-actor started his TV and movie career in late 1955, I can't claim it's absolutely impossible! And what's this about Val Mayerick being an actor? Where've I been? I know Bruce Jones was an actor before he was a comic artist...which is the reverse of wot you're asking.

* * *

STEVEN KANE -- New Braintree, Mass.
---CAN YOU PROVIDE AN INDEX ON CHIC STONE???

Charles Eber Stone has been in the comic business a long while, which is interesting since his style still strikes me as having a "youthful" quality to it. He did work for ESQUIRE, MECHANIX ILLUSTRATED, and was art director for Women's real sweat magazines like MODERN TEEN, TRUE EXPERIENCE, MODERN ROMANCE and DIG. Stone has also worked extensively in advertising and television art. For comic books he's done these features:
FAWCETT (1941-42): Captain Marvel
NOVELTY (1943): Wilbert
MARVEL (1942-43): Jeep Jones, "Joker"
(1946-50): Sub-Mariner, Georgie
(1964-65): Capt. America, Fantastic 4, X-Men, Iron Man, Avengers, Thor, Sgt. Fury;
(1970-on): You-name-it.
FICTION HOUSE (1945-46)
LEV GLEASON (1946): Little Dynamite, Crimebuster
(1954): Little Hank
ACE (1946-48): War, Love
QUALITY ('50): Dollman
CHARLTON ('52-55): My Little Margie, horror
A.C.G. ('63-'67): Weird, Nemesis
TOWER ('66-68): Lightning, Dynamo
D.C. ('66): Superman, Batman
DELL ('67-68): "Flying Saucers", tv/movie
WARREN ('72)

WHAT HAS OGDEN WHITNEY BEEN DOING SINCE A.C.G. WENT OUT OF BUSINESS??? (SOB)

Didn't he do a lil' work for Marvel? I dunno'...

* * *

DAVID KLEES -- Bloomsburg, Pa.
---WHILE TRYING TO COMPLETE MY ACG INDEX I'VE BECOME INTERESTED IN THE ART OF HARRY LAZARUS AND KENNETH LANDAU. COULD YOU TELL ME ANYTHING ABOUT THEM???

Just a bit. Harry Lazarus illustrated some children's encyclopedia in addition to his comic book work:
HOLYOKE (1944-46): Ali Baba; AVON (1952-53);
A.C.G. (1953, '56-58, '61); MARVEL (1956-58);
SKYWALD (1974)(writer)

KENNETH LANDAU:
LEV GLEASON (1952-53): the Claw, Rocky X, crime
A.C.G. (1953-55): horror
MARVEL (1953): horror

* * *

DAVID VINEYARD--Big Spring, Texas
---IN WHICH COMICS DID AL CARRENO'S "TED STRONG" APPEAR???

I dunno'...some Dell (western) comics of the mid-late 30's, I think.

---CAN YOU DO A DAN SPIEGLE INDEX? PARTICULARLY, DID HE EVER DO ANY WORK ON 'HOPALONG CASSIDY' COMICS???

As usual, all I can do is tell you what features Spiegle has worked on, all since 1956 for Dell/Gold Key:
TV STUFF - Maverick, Colt .45, the Lawman, Rifleman, the Texan, Shotgun Slade, Sea Hunt, Tombstone Territory, Johnny Ringo, Rawhide, Aquanauts;
DISNEY STUFF - Spin & Marty, Hardy Boys, Shaggy Dog, Texas John Slaughter;
STUFF STUFF - Space Family Robinson, Korak, Magnus-Robot Fighter, Brothers of the Spear, Tragg And The Sky Gods.
He did some 'Unknown Soldier' strips for D.C. in '72, and is currently working on the Hanna-Barbera characters for Marvel.

Spiegle did the newspaper "Hopalong Cassidy' strip from the late 40's to early 50's...but never did work in the Comic book.

---CAN YOU TELL ME ANYTHING ABOUT THE COMIC BOOK CAREERS OF JOHN (JACK) KING, VINCENT NAPOLI OR HAROLD DE LAY???

Harold De Lay did 'Microman' for Marvel in 1940, worked at centaur in '40, and did 'Edison Bell' in BLUE BOLT and FOUR MOST in the early '40s. I've never heard of a Jack King or Vincent Napoli.

---DO YOU HAVE ANY DATES OR CONTENT DATA ON THESE LOU FINE STRIPS: 'ADAM AMES', 'TAYLOR WOE', 'CAPT. YANK'? WERE ANY OF FINE'S 'CAPT. YANK' STRIPS EVER REPRINTED IN "BIG SHOT" OR "COLUMBIA" COMICS???

Sez here that fine did the 'Adam Ames' newspaper strip

in 1959, the 'Taylor Woe' strip a decade earlier in '49, and ghosted Frank Tinsley's 'Capt. Yank' strip in the early '40's. Capt. Yank appeared in "BIG SHOT" #29-63 (March '43 - ?) and in "COLUMBIA, THE GEM OF THE COMICS" #1 (1943). But I don't know if these were reprints from the newspaper strip or not.

* * *

KEN FARNSWORTH -- Kampsville, Illinois
---ON WHAT DAY AND MONTH IN 1947 DID MILTON CANIFF'S "STEVE CANYON" STRIP BEGIN???

On January 12, 1947; WHERE WERE YOU? (Personally, I was in the cosmic void.)

---WHO DESIGNED SPIDER-MAN'S COSTUME FOR "AMAZING FANTASY" #15???

According to "The Origins Of Marvel Comics", the first artist to work on Spider-Man was Jack Kirby, though the strip soon (happily) fell into Steve Ditko's hands. If Kirby's cover for "AMAZING FANTASY" #15 was left over from his false start on the project, we might assume he designed the costume. Or maybe the scripter, Stan Lee, did. "I don't guess we'll ever really know", he said, mellowdramatically.

---MY WIFE RECALLS A $CROOGE STORY ABOUT THE DISCOVERY & MARKETING OF SNAILS THAT ATE ONLY CRABGRASS - BUT WHICH, UPON GROWING TO THE SIZE OF BUSHEL-BASKETS, BEGAN EATING EVERYTHING. WHERE DID THIS APPEAR???

One place it doesn't appear is within my memory. Me, the self-proclaimed $crooge fanatic, yet.

---PLEASE INDEX THE APPEARANCES OF ROG 2000 OR THE CHAMELEON (SPIDER-MAN'S FOE).

I'd need a big fanzine indexer to be sure I wouldn't miss any of Rog's appearances, hm? Here's an interesting story: I was staying with John Byrne during the 1974 NYCon when he first interested Charlton Comics in printing "Rog 2000"...and I still recall one night at dinner when Nick Cuti pointed at me and yelled, "There! That's who Rog 2000's face should look like!" I don't know if that's funny or weird or what, but it's a troo fack. Eh.

As for the Chameleon, RON GOMES and his electric Marvel index send me this index:
SPIDER-MAN #1, 15, 80
TALES TO ASTONISH #62, 63, 66
INCREDIBLE HULK #154
TALES OF SUSPENSE #58
MARVEL TEAM-UP #27
and possibly (?) in SGT. FURY #58 as "The Man of 1,000 Faces."

* * *

WALTER LILLY -- Chappaqua, New York
---CAN YOU TELL ME SOMETHING ABOUT D.C.'S 1950's TITLES "ADVENTURES OF PAT BOONE" AND "BROADWAY-HOLLYWOOD BLACK-OUTS"???

I don't have any issues of "BROADWAY HOLLYWOOD BLACKOUTS" but it was not D.C., 'twas Trojan: ran 3 issues in 1954. D.C.'s "PAT BOONE" COMICS (not "The Adv. of...") featured movie news, text features, teen fashions, cartoon gags, short up-lifting Pat Boone strips, etc. It ran from #1 (9/59) to...nobody knows for certain...but the final issue I have is #5 (5/60).

* * *

MARK WORDEN -- ?
---WELL, WELL...NOW THAT WE ALL KNOW WHAT "KENO" MEANS, WOTTINTHELL DOES "FUBAR" MEAN???

It is, I believe, a military term which is a euphemism for, and composed from the initials of, the expression "Fouled Up Beyond All Recognition". Well, I don't

actually mean "fouled" when I say "fouled". What I really mean is "RBCC #139, page 13, column 2, word 2", with the proper suffix.

* * *

WILLIAM MADDOCKS -- Long Beach, Ind.
---ARE ANY PAGES OF "THE PERTWILLABY PAPERS" FOR SALE???

Not fer love ner money.

---DO YOU OR WILL YOU DO ANY ORIGINALS ON REQUEST FOR $ OR ¢ OR WOTEVER???

Nope. All my time goes toward non-profit fanzine work. I'm one of Elliot Ness' "Untouchables". Nonetheless, I'm flattered by your interest, though doubtful of your taste. Incidentally, "Long Beach, INDIANA"?

* * *

In the last "PP" episode I closed with a little "in memory of Groucho", a guy whose work I've always enjoyed. I'd like to close this installment of I.C. by dedicating it with "In memory of Bing", a guy who was one of my 2 or 3 biggest heroes of all!!!
And that's the big finish till next time. Send your questions on comics, TV, movies, pulps & stuff, including your suggestions for comic and TV indexes, Hall of Fame nominations, TV theme lyrics you'd like to hear/see (or something like that) again, plus a few postage stamps, not to mention drastic fubars, to ME:

KENO DON ROSA - RBCC IC, 4012 DuPont Circle,
Sherwood Apts. #401
Louisville, Kent. 40207

Be seeing you!!

Don Rosa

EPISODE 135

the Pertwillaby Papers

"VORTEX!"

Chapter II: "the BLACK SOLVENT"

...AND I RESPECTFULLY SUBMIT TO THE DELEGATE FROM THE UNION OF SOVIET SOCIALIST REPUBLICS, THIS PROOF OF THE INNOCENCE IN THE LOSS OF THEIR SOYUZ SPACE-LAB WHICH WAS NOT TAKING TELEPHOTOS OF U.S. DEFENSE INSTALLATIONS AS IT PASSED OVER THE STATES.

ON THIS CHARGED RECEPTACLE IS A SMALL "BLACK HOLE"--A COLLAPSED NEUTRON STAR OF SUCH INCREDIBLE DENSITY THAT ANYTHING CAPTURED WITHIN ITS "EVENT HORIZON" WILL BE SUCKED INEXORABLY INTO THE CORE AND LITERALLY CRUSHED OUT OF EXISTENCE. THIS IS APPARENTLY THE FATE OF THE SOVIET SPACE-CRAFT.

POPPYCOCKSKI!

IT'S A LONG DRIVE TO LEFT FIELD.

SHE'S GOT BOGGIS FEVER

NINE PASSENGERS SET SAIL THAT DAY ON A 3 HOUR TOUR... A 3 HOUR TOUR...

U.S.S.R.

ZA SOVIET UNION DEMANDS IT TO SEE ZIS ALLEGIT BLACK HOLSK ZAT ZA AMERIKANSKI DELEGATE KLAIMSIT TO BE IN ZIS SILLY LEETLE BOXT!

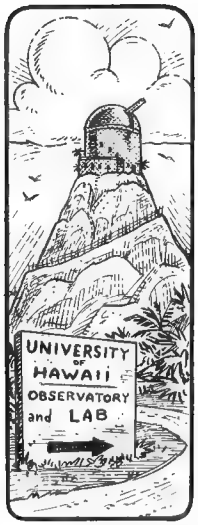
...UH... WITH ALL DUE RESPECT TO THE DELEGATE FROM THE UNION OF SOVIET SOCIALIST REPUBLICS, I BELIEVE THAT WE SHOULD MAKE SOME SPECIAL ARRANGEMENTS BEFORE ANY DIRECT OBSERVA-

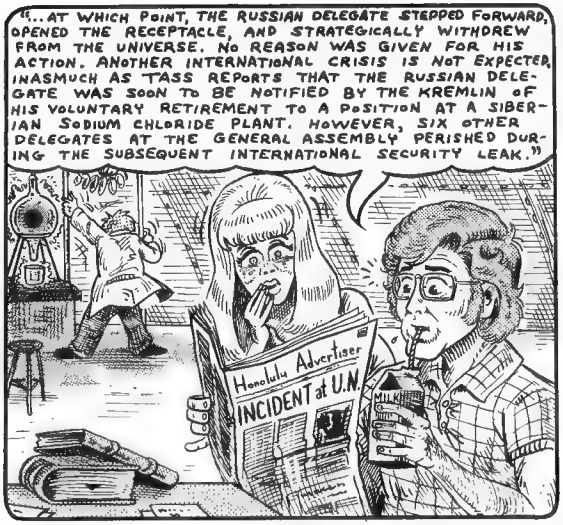
NYET! ZA SOVIET PIPPLE VILL KALLIT YOUR BLOFF! YOU TINK IT VOULDT BE ZO EAZY TO PULL ME IN VITH ZIS STORY OF—

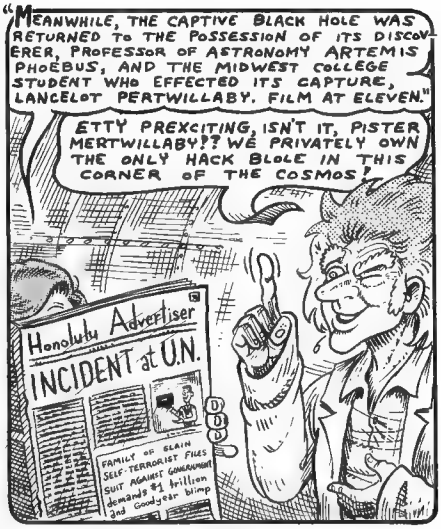
GLRK!!

SLAM!

WOULD THE VARIOUS DELEGATES TO THE GENERAL ASSEMBLY PLEASE STEP FORWARD IN AN ORDERLY MANNER, AND DISCREETLY COLLECT THEIR CORRESPONDING DIPLOMATIC PAPERS AND NATIONAL SECRETS...


UNIVERSITY OF HAWAII
OBSERVATORY and LAB


"...AT WHICH POINT, THE RUSSIAN DELEGATE STEPPED FORWARD, OPENED THE RECEPTACLE, AND STRATEGICALLY WITHDREW FROM THE UNIVERSE. NO REASON WAS GIVEN FOR HIS ACTION. ANOTHER INTERNATIONAL CRISIS IS NOT EXPECTED, INASMUCH AS TASS REPORTS THAT THE RUSSIAN DELEGATE WAS SOON TO BE NOTIFIED BY THE KREMLIN OF HIS VOLUNTARY RETIREMENT TO A POSITION AT A SIBERIAN SODIUM CHLORIDE PLANT. HOWEVER, SIX OTHER DELEGATES AT THE GENERAL ASSEMBLY PERISHED DURING THE SUBSEQUENT INTERNATIONAL SECURITY LEAK."
Honolulu Advertiser
INCIDENT at U.N.
MILK!

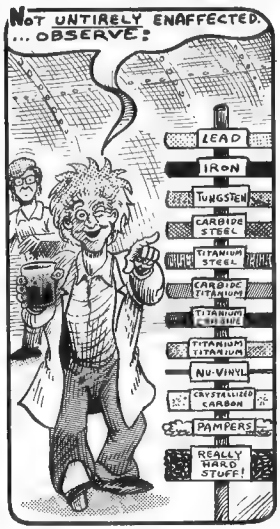

"MEANWHILE, THE CAPTIVE BLACK HOLE WAS RETURNED TO THE POSSESSION OF ITS DISCOVERER, PROFESSOR OF ASTRONOMY ARTEMIS PHOEBUS, AND THE MIDWEST COLLEGE STUDENT WHO EFFECTED ITS CAPTURE, LANCELOT PEARTWILLABY. FILM AT ELEVEN."
ETTY PREXCITING, ISN'T IT, PISTER MERTWILLABY!? WE PRIVATELY OWN THE ONLY HACK BLOLE IN THIS CORNER OF THE COSMOS!
Honolulu Advertiser
INCIDENT at U.N.
FAMILY OF SLAIN SELF-TERRORIST FILES SUIT AGAINST GOVERNMENT demands $1 trillion and Goodyear blimp

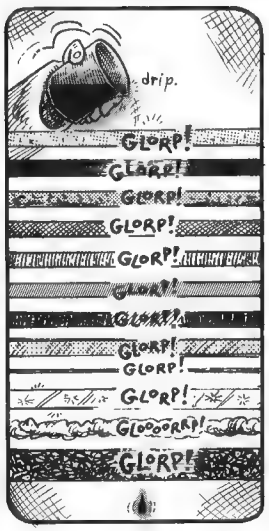
I'LL REITERATE, PROF. PHOEBUS, THAT IT SEEMS TO ME TO BE ALTOGETHER TOO RISKY FOR US TO BE TOYING WITH A COLLAPSAR--EVEN SUCH A TINY ONE. THE POTENTIAL FOR TOTAL GLOBAL ANNIHILATION IS RATHER HIGH.

BUT PISTER MERTWILLABY, THIS HACK BLOLE IS GOING TO GAKE US RINCREDIBLEY ITCH! I'M ABOUT TO PERFORM THE STINAL FAGE OF THE PROCESS NOW.
GOSH, LANCEY! WHAT'S GLOBAL ANNIHILATION COMPARED TO BEING RICH!?

EXACTLY, FLISS MUFF. YOU'LL RECALL PLOW I HACED THAT ATOMIC-PARTICLE-CHARGE ON YOUR DUBBER RUCK, AS WELL AS THE RACK BLOLE HECEPTACLE. I'VE PLACED A CHIMILAR SARGE ON THIS ASTILLATION DIPPERATUS SO THAT IT, TOO, WOULD CONTAIN THE HACK BLOLE. I HAVE PLALSO ACED A POSITIVE CHARGE ON THIS BEAKER OF PURE, DISTILLED WATER, MAKING IT IMMUNE TO THE CHOSITIVELY PARGED HACK BLOLE...

NOW, I ALLOW THE WISTILLED DATER TO PASS DIRECTLY THROUGH THE HOLE.
I SEE— THE WATER CAN ENTER AND STILL EXIT THE BLACK STAR SINCE THE HOLE AND THE FLUID BOTH CARRY IDENTICAL POLARITIES. THE WATER IS UNAFFECTED BY ITS FLEETING CONTACT WITH THE UNIVERSE OF ANTI-MATTER TO WHICH THE HOLE IS A DOORWAY.


NOT UNTIRELY ENAFFECTED... OBSERVE:
LEAD
IRON
TUNGSTEN
CARBIDE STEEL
TITANIUM STEEL
CARBIDE TITANIUM
TITANIUM
TITANIUM TITANIUM
NU-VINYL
CRYSTALLIZED CARBON
PAMPERS
REALLY HARD STUFF!


drip.
GLORP!
GLORP!
GLORP!
GLORP!
GLORP!
GLORP!
GLORP!
GLORP!
GLORP!
GLOOORP!
GLORP!

GLORP!
2

...AND THAT DINY TROP OF MATTER WILL STOT NOP UNTIL IT REACHES THE CERY VENTER OF THE EARTH.

PROF. PHOEBUS! YOU'VE DEVELOPED THE UNIVERSAL SOLVENT! THAT CHARGED WATER RETAINED SOME ESSENCE OF THE COLLAPSAR AND HAS BECOME THAT WHICH CHEMISTS HAVE ALWAYS DEEMED IMPOSSIBLE.

YOU'RE RIGHT, PROFESSOR! I SEE THE MANY RAMIFICATIONS THIS COULD HAVE FOR VIRTUALLY EVERY AREA OF SCIENCE AND INDUSTRY!

WILL IT REMOVE NAIL POLISH, LANCEY?

WE'LL ARRANGE A KESS PRONFERENCE RIGHT AWAY! WE'LL ANNOUNCE DIS THISCOVERY TO THE WOLE WHORLD!

MEANWHILE... AT THE ST. VITUS SCHOOL OF MEDICINE ON THE CAMPUS OF A CERTAIN MIDWESTERN STATE UNIVERSITY:

DEUTSCHLAND... DEUTSCHLAND... ISS ...DER... FODDERLAND

OOOOM-PAH-OOM-PAH-PAH

SIGH... T'INGS MAY NUT ALVAYS GO ASS DEY SHOULDT NOW-A-DAYS... I KOULDT EFEN NOW BE IN SEFERAL POSITIONS UF VEALTH UND POWER IFF NUT FOR DAT DISGUSTING LITTLE INTERLOPER, PERTVILLABY. ... BUT I DO HAFF MINE MEMORIES.

MEIN KAMPF by ADOLPH HITLER

MEMORIES UF DER OLDT DAYS. YAH... YAH... I VAS VUN UF DER VERY FIRST TO JOIN DER "NATIONAL SOCIALIST DEUTSCHLAND VORKERS PARTY" BACK IN '28. CHUST A TEEN-AGER I VAS! DOZE VERE DER DAYS! HM - DIS VUN UF ADOLF UND HEINRICH UND HERMAN UND MARTIN UND ME ... HA ... VHAT A BUNCH UF GAY BLADES! VHAT KIDDERS!

ME

MUNICH PUTSCH 1923

ME

NIGHT OF LONG KNIVES 1934

ME

LEIBSTANDARTE 1930

ME 1932

THE DUKE

ME

HITLER BECOMES CHANCELLOR

ME 1940

ME

1944

THIS STUFF IS ALL TRANSLATED FROM GERMAN, JUST FOR YOU!

AND DER DAYS AS A KOMMANDER UF DER DIRLEWANGER BRIGADE AT DER RUSSIAN FRONT KLEANING UP DER PARTISANS... VHAT FUN. UNTIL DAT VUN PARTISAN VOUNDED ME IN VUN UF MINE PARTS. BUT DAT VAS O.K. -- IT VAS DEN TO AUCHWITZ AS A TOTENKOPFVERBANDE SS COLONEL... PERFORMING ALL DOSE ZANY MEDIKAL EXPERIMENTS!

VIVISECTING FOR FUN AND PROFIT by DR. V.D. SMYTE SS

101 USES FOR HUMAN SKIN by DR. V.D. SMYTE SS

MUSEUM OF BERLIN TO EXHIBIT GOLD-SCULPTURE COLLECTION OF COL. SMYTE

DAS SCHWARZE KORPS

MAJOR V.D. SMYTE EXTERMINATES 10,000th PARTISAN AT [illegible]

ORGAN der REICHSFUHRUNG SS

COL V.D. SMYTE TO RECEIVE AUCHWITZ ECOLOGY AWARD

Cleanest of Social Environment

VHAT HONORS I HAD IN DER REICH — HERE: MINE IRON KROSSES, MINE SS KADET SPORTS BADGE, MINE KNIGHT'S KROSS MIT SWORDS UND OAK LEAFS, MINE LITTLE-UNKLE-ADOLF SEKRET DEKODER BADGE ... SIGH. BUT DEN T'INGS VENT SOUR. I VAS LUCKIER DAN SOME... I MANAGED TO GET TO DIS DUMKOPH LITTLE KOLLEGE IN '45 UND BEKOME A... (CHOKE)... TEACHER. UND ALL DAT STUFF IN NUREMBURG — ACH, DEY CHUST DIDN'T KNOW HOW TO TAKE A JOKE, DOZE L-SIC

PROF. SMYTE!

SWISH!

SLAM!

I WISH TO SPEAK TO YOU, PROFESSOR! YOU'VE NEVER GIVEN ME A CHANCE TO REALLY TELL YOU OFF FOR TRYING TO DOUBLECROSS ME ON THAT ART DEAL IN THE ARCTIC! YOU'D PROMISED THAT COLLECTION TO ME IN RETURN FOR MY FUNDING — AND THEN YOU RENIG, YOU BOUNDER!

OH, VHAT A MISERABLE WRETCH AM I. TSK.

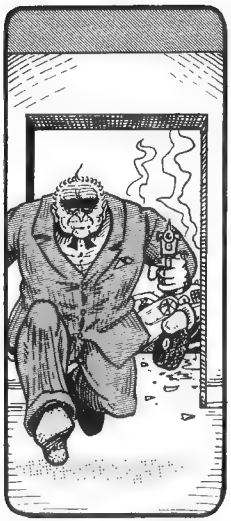
WELL, YOU CAN'T TREAT SCHUYLER ROATCH III THAT WAY! I'LL HAVE YOU KNOW I COME FROM ONE OF THE FINEST FAMILIES IN THIS COUNTRY! I'LL HAVE MY REVENGE!

OH, SPARE ME YOUR AWESOME WRATH ...YOU FLEA.

MY ROOMMATE, LANCELOT PERTWILLABY, IS HOLDING AN INTERNATIONAL PRESS CONFERENCE IN HONOLULU FOR SOME DIPPY REASON OR OTHER... —AND I'M GOING TO USE THAT OPPORTUNITY TO DISGRACE YOU BEFORE THE ENTIRE PLANET!
OH, HAFF MERCY ON MINE VORTHLESS LIFE.
Zip
I DON'T KNOW WHAT CHILDISH LITTLE SECRETS YOU HIDE IN THIS SILLY SCRAP BOOK OF YOURS... BUT SOMEHOW I'M GOING TO GET IT ALL ON WORLD-WIDE SATELLITE TELEVISION!
GOODBYE!
SLAM!
YAWN.
OH, DELIVER ME FROM Y—
??!
Honolulu Advertis
PRESS CONFERENCE Tod
scientist to unveil solven
FAMILY OF SLAIN SEEF TERRORIST EXPECTED TO WIN COUNT BASIE
PENTLEMEN OF THE GESS! PENTLEMEN OF THE GESS: HAY I MAVE YOUR AT-TENTION! PILENCE, SEASE!
MURMUR
?
HUH? WHA? WHADISAY? HOW DO YOU SPELL THAT?
I AM PHOETEMIS ARBUS, ART-POWNER OF THE HACK BLOLE, WITH PY MARTNER HERE PANCE LERTWILLABY; I'D DIKE TO LEMONSTRATE THE CHORLD-WANGING POWERS OF OUR SOONIVERSAL YOLVENT!
HUH? WHA? WHADISAY? MAY I QUOTE YOU?
ER... PROFESSOR, YOU'RE A TAD HOARSE THIS MORNING. WHY DON'T YOU OPERATE OUR SLIDE PROJECTOR — I'LL TRY TO HANDLE THE ORATORY.
MY ALL BEANS!
PENTLEMEN OF THE GE— UH, RATHER, GENTLEMEN OF THE PRESS, IN THIS RECEPTACLE, HELD IN STASIS, IS THE BLACK STAR FROM WHOSE INFINITE POWER WE HAVE DERIVED A UNIVERSAL SOLVENT -- AN ESSENCE-OF-BLACK-HOLE WHICH WE HAVE NAMED OMNISOLVE™! NOW, OMNISOLVE™ IS TOO POWERFUL TO USE IN ITS PURE FORM — ONCE IT IS RELEASED FROM ITS CHARGED CONTAINER IT SINKS DIRECTLY TO THE EARTH'S CORE.
HOWEVER, WE HAVE MIXED OMNISOLVE™ WITH HEAVY RAW LINSEED OIL AS A POLYMERIZING VEHICLE, AND THEREBY MADE IT POSSIBLE FOR OMNISOLVE™ TO BE PAINTED ONTO ANY SURFACE WHICH HAS FIRST BEEN GIVEN AN ELECTRIC CHARGE WITH PROF. PHOEBUS' ATOM-CHARGER. HERE WE HAVE JUST SUCH AN OMNISOLVE™ COATED PANEL...
AS YOU CAN SEE, THIS SURFACE NOW ACTS AS A ONE-WAY "DOORWAY" INTO THE ANTIMATTER UNIVERSE. ANYTHING PLACED AT THIS "DOORWAY" IS PULLED THROUGH AND TOTALLY ELIMINATED FROM THIS DIMENSION AS IF IT HAD NEVER EXISTED. THIS PROPERTY SUGGESTS MIND-BOGGLING POTENTIALS WHICH MAY WELL ALTER THE ENTIRE WORLD OF SCIENCE AND INDUSTRY. PROFESSOR — THE SLIDES, PLEASE...
EYE BALL MEANS!
GLORP!
4

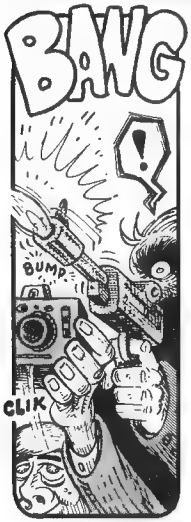
FOR THE ARMED FORCES, OMNISOLVE™-COATED TANKS WILL BE UNSTOPPABLE; OMNISOLVE COATED CUDGELS WILL REVOLUTIONIZE HAND-TO-HAND COMBAT; OMNISOLVE™-COATED NETS WILL MAKE TRANSPARENT, LIGHTWEIGHT, YET IMPENETRABLE SHIELDS FOR MEN OR INSTALLATIONS.
GLORP!
THE MINING INDUSTRY WILL TOTALLY CHANGE — REACHING BURIED ORE REQUIRED THOUSANDS OF MEN, MILLIONS OF DOLLARS IN EQUIPMENT AND YEARS OR TOIL; THIS WILL NOW REQUIRE ONLY A FEW MEN WITH OMNISOLVE™-COATED WANDS.
CLEARING VAST TRACTS OF LAND OR DEMOLISHING A BLOCK OF CONDEMNED BUILDINGS WILL NOW TAKE A SINGLE AFTERNOON WITH NOTHING LEFT TO HAUL AWAY... THANKS TO OMNISOLVE™!
OMNISOLVE™-COATED SURGICAL INSTRUMENTS WILL NOW MAKE THE MOST DELICATE OPERATIONS QUICK, NEAT AND SAFE!
BURGLARLY PREVENTION AT HIGH SECURITY INSTALLATIONS SUCH AS GOVERNMENT PLANTS OR LARGE INDUSTRIAL PLANTS WILL BE FOOLPROOF.
BEWARE OF THE OMNIS
OMNISOLVE™ WILL EVEN BENEFIT THE ARTS — WITH OMNISOLVE™ TOOLS, SCULPTING WILL NOW BECOME AS SIMPLE AS SKETCHING.
LOVERS
ANY INDUSTRY OR HOME ACTIVITY INVOLVING CUTTING, BORING OR RELATED ACTIONS WILL NOW BECOME MANY TIMES NEATER AND MORE PRECISE — THANKS TO OMNISOLVE™!
BUT, BY FAR THE MOST IMPORTANT ASPECT OF OMNISOLVE™ IS THAT IT WILL COMPLETELY AND TOTALLY, NOW AND FOREVER... ELIMINATE POLLUTION OF LAND, SEA AND AIR!!!
NO GARBAGE OR WASTE MATERIAL WILL EVER NEED TO LEAVE THE HOME — IT WILL ALL BE SIMPLY DROPPED INTO THE HOUSEHOLD OMNISOLVE™ PANEL.
GLORP!
ON A LARGER SCALE, OMNISOLVE™ WILL HANDLE ANY SORT OF INDUSTRIAL WASTE — EVEN RADIOACTIVE — AS QUICKLY AS THE MATERIAL CAN BE DUMPED ONTO THE OMNISOLVE™ SHEETS.
GLORP!
ACME
A TINY OMNISOLVE UNDERGROUND UNIT WILL TOTALLY ELIMINATE SEWAGE ON A COMMUNITY, INDUSTRIAL OR MERE HOUSEHOLD BASIS.
GLORP!
GLORP!
GLORP!
PLUS — AND THIS, WE FEEL, IS THE MOST EXCITING POSSIBILITY OF ALL — AN OMNISOLVE™ CAP PLACED OVER THE TOP OF EVERY SMOKESTACK AND ON THE END OF EVERY EXHAUST PIPE...
GLORP!
GLORP!
GLORP!
DLT
AMERICA
GLORP!
...WILL ERADICATE AIR POLLUTION BY 100%!
PROFESSOR — IF I WERE YOU, I'D HAVE A WORD WITH THE ART-STUDENT WHO PREPARED THESE GRAPHICS.
HE SHOULD GIVE UP ART AND GO INTO ... COMIC BOOKS OR SUCH!
GOOD LORD!
MAMA MIA!
MON DIEU!
HOOT MON!
BY JOVE!
AH, SO?
IKARAMBAH!
HOW D'YA SPELL "AHMNEEZOLV"?
PROF. PHOEBUS... WHO WILL BE ENTRUSTED WITH THE ENORMOUS POWER OF REGULATING THE INTRODUCTION OF OMNISOLVE™ TO THE WORLD? DO YOU TRUST PRES. CARTER TO HANDLE IT?
CYE, WERTAINLY! IN FACT, I'LL THAY SIS FOR PRES. CARTER:...
MEANWHILE AT HONOLULU AIRPORT:
HIMMEL, HIMMEL, HIMMEL! HEAR ROATCH ISS STAYING YUN CHUMP AHEAD UF ME! I MUST STOP HIM BEFORE HE REACHES DER PRESS KONFERENCE UND EXPOSES DER KONTENTS UF MINE SKRAP BOOK! UDDERWIZE, SIMON WIESENTHAL VILL HAFF ME IN HIS KLUTCHES IN NO TIME!
5.

ACH! DERE HE ISS— HE MUST HAFF CHUST ARRIFED ON DER PRECEDING FLIGHT!
TAXI
QVICKLY, LOUT— FOLLOW DAT KAB, UND ZTEP ON ITT! SCHNELL!
HEYYY... I'LL BET THIS IS A SCENE FOR "HAWAII 5-O", AINNIT! RIGHT? RIGHT? I KNEW IT! WHERE'S McGARRET? LISSEN, WILL YA' HAVE HIM SAY "BOOK 'IM, DANNO—MURDER ONE" FOR ME, HAH? I LOVVIT WHEN HE SEZ THAT! HEY, YOU'RE TELLY SAVALAS, AINCHA'? OTTO PREMINGER? I KNEW IT! I KNEW—
NEIN... I AM FARRAH FAWCETT.
TAXI
MEANWHILE, BACK AT THE PRESS CONFERENCE:
GASP!
GREAT GUNS, MAN! WATCH YER MOUTH! THIS IS GOING ALL AROUND THE WORLD LIVE!
LADIES AND GENTLEMEN, I'M G*#@!* SORRY YOU HAD TO HEAR THAT SORT OF LANGUAGE ON THE AIR!
REALLY, SIR! YOUR POLITICAL VIEWS ARE OUT OF PLACE AT THIS TIME, PARTICULARLY WHEN EXPRESSED SO CRUDELY.
DAMN RUDE FELLOW.
BOORISH WOT?
UH... PLEASE... EXCUSE US! THE PROFESSOR SUFFERS FROM SPOONERISMS! HE WAS SIMPLY TRYING TO SAY THAT HE THINKS THAT PRES. CARTER IS A "SMART FELLER"... BUT IT DIDN'T COME OUT QUITE RIGHT.
HEH, HEH... IS MY RACE FED!
VROOM!
ONE QUESTION, MR. PERTWILLABY: THIS STRANGE BREEZE WHICH HAS BEEN SWEEPING THROUGH THE LAB—IS IT DUE IN SOME WAY TO THE OMNISOLVE™?
WHY, YES, AS A MATTER OF FACT, YOU SEE, OMNISOLVE™ CONSUMES ANYTHING WHICH IS NEAR IT. AND THAT INCLUDES AIR. THE OMNISOLVE™ IS CONTINUOUSLY SUCKING IN VAST QUANTITIES OF THE ATMOSPHERE.
LANCEY... WOULDN'T THAT MAKE OMNISOLVE™ PRETTY DANGEROUS TO USE?
PUTTING OMNISOLVE™ INTO USE..... ...WOULD... TOTALLY DEPLETE THE... EARTH'S ATMOSPHERE... IN A MATTER OF... YEARS. ... BY 1980, ALL LIFE ON EARTH..... WOULD... PERISH.
GOSH. SORRY TO HAVE BOTHERED ALL YOU GENTLEMEN WITH THIS PRESS CONFERENCE..... NEVER MIND.
AH, WHAT LUCK! THE REPORTERS AND CAMERA CREWS ARE STILL HERE! NOW I'LL BARGE IN & EXPOSE THE CONTENTS OF THIS SCRAPBOOK— IF I EVER MANAGE TO SPRING THE LOCK ON THE THING!
6.



WOTHAHECK! WE CAN STILL USE THIS FIASCO ON THE "LIGHTER SIDE OF THE NEWS"! HOW 'BOUT SOME PHOTOS!? GET THE DOLL AND THE MAD SCIENTIST IN THE SCENE! — SOMEBODY GED RID OF THAT DULL-LOOKING KID WITH THE GLASSES!
AH, SO! RET US TO HAVE A RITTLE "FISHCAKE", PREASE.
SAY, "LINQUINI"?

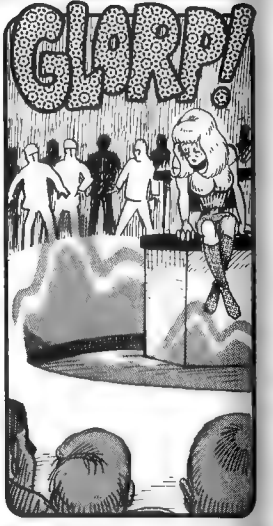
STOP! HOLD EVERYTHING! I'VE GOT SOMETHING FOR YOU! GET A CLOSE-UP ON THIS SCRAP-BOOK! I'M ALMOST CERTAIN YOU'LL FIND SOME NICE JUICEY TIDBITS OF SCANDAL!
?
?


BANG
!
BUMP
CLIK

OUCH! I'M HOT IN THE SHAND!
GOOD LORD! HE'S GOT A HOT SHAND!
STAND BACK! GIVE HIM AIR!
FLAT!
RING
RING

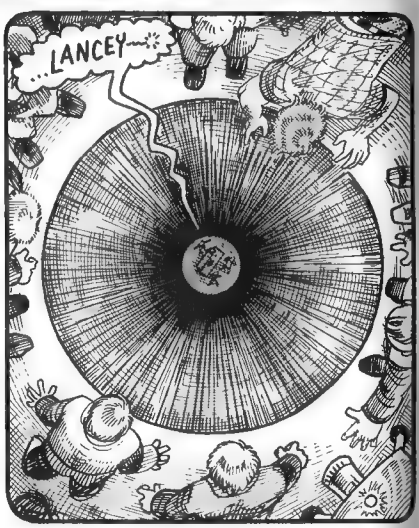
CLINK!
ROLL
ROLL
ROLL
ROLL

ROLL
ROLL
ROLL
ROLL
ROLL


GLORP!

AND I BELIEVE THAT, PENTLEMEN OF THE GESS, CONCLUDES OUR PRESS CONFERENCE.

FEATHER!


...LANCEY

HM. GONE. THE OMNISOLVE™, THE BLACK HOLE, THE CHICK, THE NUTTY PROFESSOR, THE WEIRDO WITH THE BOOK-- ALL GONE. GUESS THAT'S THE END OF THIS STORY.
WRAP IT UP, TED. LET'S GO.
IT ALL HAPPENED SO QUICKLY! WHAT COULD I DO!?
THE OMNISOLVE™ ATE AWAY THE GROUND AROUND THEM. BUT STILL, WHAT MADE THEM SINK? WASN'T THERE STILL A COLUMN OF EARTH BENEATH THEM?
THE ONLY EXPLANATION COMES FROM THE FACT THAT THE BLACK HOLE'S POWER, AND THAT OF OMNISOLVE™ IS BASED ON MAGNETIC/GRAVITATIONAL FIELD PRINCIPLES. APPARENTLY, A FEW FEET BELOW THE SURFACE THE OMNISOLVE™ RING ESTABLISHED SOME SORT OF FIELD INSIDE ITS PERIMETER AND IS ERADICATING MATTER IN THAT AREA AS WELL.
HERR PERTVILLABY... EH... HOW FAR DOWN VILL HERR ROATCH UND MINE SKRAP BO*...ER... OUR FREUNDS DROP?
UNTIL THEY RUN OUT OF "DOWN". NOTHING WILL STOP THE OMNISOLVE™ SHORT OF THE EARTH'S CORE.
HEH, HEH. MINE SKRAP BOOK VILL BE ZAFE ENUFF DERE.
MR. PERTWILLABY- I FEAR OUR FRIENDS ARE LOST. I SEE NO PRACTICAL MEANS OF RESCUE.
WE MUST CREATE A MEANS OF RESCUE. THERE IS MORE AT STAKE HERE THAN THE LIVES OF OUR ASSOCIATES.
THE BLACK HOLE WAS ON THAT LAB TABLE IN ITS METAL RECEPTACLE. ONCE THE OMNISOLVE™ REACHES THE CENTER OF THE EARTH IT WILL TURN ON THE ITEMS IT IS CARRYING WITH IT. THE CHARGED BLACK HOLE RECEPTACLE IS IMMUNE TO OMNISOLVE™. BUT IN ORDER TO BE ABLE TO BLEND THE LINSEED OIL INTO OMNISOLVE™ WE FINALLY ARRIVED AT A BASIC SOLUTION BASED NOT ON COMMON WATER, BUT ON OIL OF VITRIOL....SULFURIC ACID. THE SULFURIC ACID IN THE OMNISOLVE™ WILL EAT THROUGH THE BLACK HOLE BOX... AND THE OMNISOLVE™ WILL FALL INTO THE HOLE.
HOW CAN YOU PEOPLE BEAR TO READ THIS DULL JUNK?!
THE QUANTITY OF OMNISOLVE™ IS APPROXIMATELY EQUIVALENT TO THE SPHERICAL VOLUME OF THE HOLE. IN ESSENCE, TWO BLACK HOLES WILL THEN TRY TO EXERT THEIR IRRESISTIBLE FORCES ON ONE ANOTHER. THIS PARADOX OF POWERS WILL CREATE A ..... WELL, I'D RATHER NOT SPECULATE RIGHT NOW; BUT THE COLLAPSAR MUST BE RETRIEVED FROM THE EARTH'S CORE!
BUNDERSTAG! PERTVILLABY ISS GOING TO TRY TO RESKUE HERR ROATCH UND MINE BOOK! UND IFF I KNOW HIS DISGUSTING LUCK, HE'LL DO IT! DIS MISSION MUST STOP!
PROF. SMYTE! WHAT ARE YOU DOING HERE IN HAWAII??
VHY, I KAME TO AKKOMPANY YOU ON DIS MISSION UF MERCY, UF KOARSE. IT ISS MINE SAKRED DUTY.
YES, BUT--- AND WHAT WAS SCHUYLER DOING HERE AS WELL?
VELL, IF HE VASN'T HERE, HE VOULD NOT NEED TO BE RESKUED NOW, VOULD HE!
NO, NO, OF COARSE...NOT...
WE'VE GOT TO FIGURE OUT SOME WAY TO DESCEND THIS SHAFT... AND ASCEND IT LATER. NORMAL CLIMBING GEAR IS FAR TOO SLOW. THE OMNISOLVE™ IS ALREADY SEVERAL MILES DOWN AT LEAST...
8.

SOMETIME LATER, ALREADY EVEN MORE THAN SEVERAL-MILES-DOWN-AT-LEAST:
GOLLY, PROF. PHOEBUS! I CAN'T EVEN SEE THE LIGHT UP ABOVE ANY LONGER.
NOR I. THIS IS CERTAINLY A MINE FESS!
LISTEN TO ME! I DEMAND THAT YOU TWO QUIT THIS NONSENSE ABOUT "UNIVERSAL SOLVENTS" AND THE EARTH'S CORE. EITHER YOU TUAN ON THE LIGHTS IN THIS ELEVATOR AND TAKE ME BACK UPSTAIRS, OR I'LL HAVE PATER INDESCRIMINATELY SUE SOMEBODY — AND WE'VE ALREADY GOT MORE MONEY THAN MERRILL LYNCH HAS ULCERS!
PROF. PHOEBUS... DON'T WE HAVE ANY SORT OF LIGHT?
MAIT A WINUTE... THERE'S ALL STORTS OF SUFF IN THIS TAB LABLE. I THINK I HAVE A BURNSEN BUNNER HERE... AND A SMALL GANK OF TAS.
FOOSH
OO!
GAH!
FLISS MUFF... LOOK! WE'RE DROPPING AT AN INCREDIBLE SPATE OF REED. WE'RE SURELY WELL INTO THE MANTLE ROCK BY NOW. AND THE OMNISOLVE™ IS THASSING PROUGH THE ROCK FASTER AND FASTER... IT WON'T BE LOO TONG BEFORE WE'RE IN TOTAL FREE FALL. WE MUST ABANDON THIS PLATFORM WHILE WE KILL STAN!
BRING THAT LIGHT OVER CLOSER AND I'LL FIND THE "GROUND FLOOR" BUTTON.
HEY! THERE'RE HOLES IN THE WALLS! WHERE'RE THE SIDES OF THE ELEVATOR?!
I CAN SEE NOW... WE'RE THASSING PROUGH CAVES AND OLD MAGMA SHAFTS. THAT'S OUR CHOLE SANCE OF ESCAPE!
THE ROOF OF A CAVERN! QUICKLY... BEFORE IT BASSES PY!
GOOD LORD, MAN! ARE YOU SUGGESTING WE JUMP OFF A MOVING ELEVATOR?! THAT STRIKES ME AS BEING DAMNED UNSAFE! YOU-?
OOOLP! GERONIMO!
OH, SWEET JESUS! THIS IS A CAVE! WE ARE UNDERGROUND! HOW DO THESE THINGS HAPPEN TO ME!? WHY ME!?
CONSIDER LOURSELF YUCKY! WE COULD BE BEING ROASTED OR SQUASHED! DUE TO PRESSURE AND MADIOACTIVE RATERIALS, THE EARTH'S TEMPERATURE IS SAID TO RISE 1°F. PER EVERY 60-65 DEET IN FEPTH. WE MUST BE HEVERAL SUNDRED MILES BELOW HAWAII BY NOW... IT WOULD NORMALLY BE AROUND 3,000°! BUT THE OMNISOLVE™ IS ABVIOUSLY OBSORBING THE HEAT FROM THIS ANTIRE EREA AS IT DROPS!
9

PLUS, THE OMNISOLVE... IS STILL CONSUMING THE AIR POURING SHOWN THE DAFT, OTHERWISE THE PRESSURES AT THIS DEPTH WOULD POP OUR DREAR UMS AND TURN OUR JAINS TO BRELLY.
BUT WE'LL BE FINE FOR THE BIME TEEING. EVENTUALLY, THIS SHAFT AREA WILL SLOWLY RE-HEAT TO 3,000° — BUT WE'LL HAVE DARVED TO STEATH BY THEN.
I'M NOT QUITE SURE WHAT MARBLE-MOUTH IS SAYING, BUT I MADE OUT JUST ENOUGH TO PERSUADE ME TO START LOOKING FOR THE "UP" BUTTON AGAIN.
I DON'T SEE HOW WE CAN HOPE TO WALE THE SCALLS OF THE SHAFT— THE SIDES ARE PRACTICALLY AS GLOOTH AS SMASS. AND WE CAN'T TRY TO FIND A SASSAGE TO THE PURFACE THROUGH THESE CAVES... IF WE WANDER AWAY FROM THE OMNISOLVE... SHAFT THE TOUND GREMPERATURE WILL RISE INTO THE THOUSANDS OF DEGREES.
DON'T WORRY, PROFESSOR. LANCEY WILL SAVE US!
ALL BECAUSE OF THIS ROTTEN BOOK! DEVIL TAKE IT!!! AND I'LL SEND IT TO HIM FIRST-CLASS PRIORITY!
NO— WAIT! THE POOSE-LEAF LAGES WILL COME IN HANDY...
...EA... FOR NAKING TOTES ON, OF COURSE!
GLOMP
ZIP
QUONK!
BLESS YOU.
HEH?
SQUARK!
?
BLORNK!
POP!
WHAT DID YOU SAY?
10

I SAID, VHAT'S MIT ALL DIS CHUNK!? YOU'VE VASTED ALL NIGHT GADDERING TOGEDDER ALL DIS EQVIPMENT, UND I DON'T EFEN KNOW VHAT HALF UF IT IS! VHERE ISS DER KLIMBING GEAR?

THIS IS OUR "CLIMBING GEAR", OR RATHER OUR DESCENT APPARATUS. IT IS VASTLY MORE PRACTICAL THAN ANY STANDARD MOUNTAINEERING EQUIPMENT. ALLOW ME TO EXPLAIN...

I HAD THIS PLATFORM DESIGNED IN THE SHAPE OF THE SHAFT. ALONG THE PERIMETER ARE THESE ADJUSTABLE FRICTION-ROLLERS... THESE WILL BE IN CONTACT WITH THE SHAFT WALLS AND WILL LOWER THE PLATFORM ON AN EVEN KEEL AT A PRESCRIBED RATE. WE CAN INCREASE OR DECREASE THE INDEX OF FRICTION, THUS ALTERING OUR SPEED, AND ALSO EXTEND OR RETRACT THE ROLLERS TO MATCH ANY VARIATIONS IN THE SHAFT'S DIAMETER. THE CENTRAL VIEW-PORT WILL ENABLE US TO SEE OUR ROUTE.

VELL, SHMART GUY-- HOW ABOUT LIGHT! VE'RE GOING TO BE DOWN DERE A LONG VHILE... HOW VILL YOU PROTEKT US FROM EXHAUSTED FUEL OR FAILING BATTERIES?

THE SMALL REMAINING AMOUNT OF OMNISOLVE™ WILL SOLVE THE PROBLEM OF PORTABLE INCANDESCENCE.

THESE ELECTRIC HAND-TORCHES ARE POWERED BY THEIR OWN BUILT-IN "PERPETUAL MOTION" GENERATORS. THE INTERSTICES OF EACH MECHANISM ARE COATED WITH A DROP OF OMNISOLVE™. THIS WILL CAUSE AIR TO BE SUCKED IN THROUGH THESE INTAKES, AND THAT RUSH OF AIR WILL SPIN TINY TURBINE BLADES.

I'M ALSO TAKING ALONG THE REMAINING SUPPLY OF OMNISOLVE™, PLUS SOME OTHER ITEMS WHICH MAY BE PUT TO SPECIAL USES, AS WELL AS ONE ATOM-CHARGED-BOX TO CONTAIN THE COLLAPSAR... IF AND WHEN WE REACH IT. THE REST OF THIS PARAPHENALIA IS FOOD, WHICH IS VIRTUALLY ALL ELSE WE'LL REQUIRE DURING THE LONG, SLOW, 4,000 MILE DESCENT.

GRUNT.

MR. PERTWILLABY, ONCE YOU BEGIN YOUR DESCENT, SHALL I SEAL OFF THE OPENING TO PREVENT THE CONTINUOUS SIPHONING OF THE EARTH'S ATMOSPHERE WHICH THE BLACK HOLE IS INHALING DOWN THE SHAFT?!

ABSOLUTELY NOT! IF THE AIR IS CUT OFF, THE HOLE WILL TURN THE SHAFT INTO A VACUUM AND WE'LL SUFFOCATE! EARTH WILL HAVE TO ENDURE THE LOSS OF SOME PRECIOUS AIR... BUT I ASSURE YOU THAT'S BETTER THAN THE FEARFUL ALTERNATIVE

POWDERED MILK

WE MUST BE OFF!

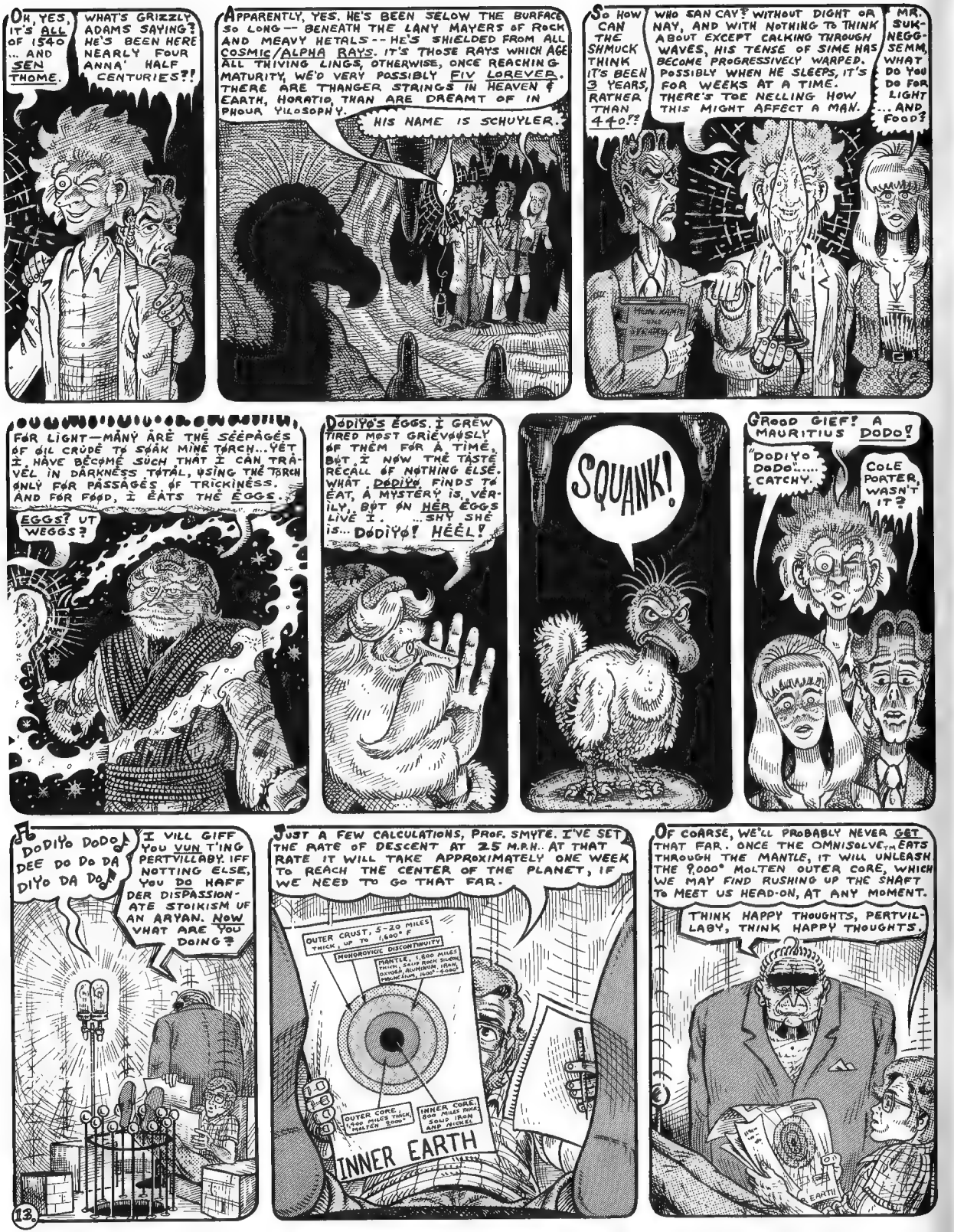
UF KOARSE! A MAN VOULD HAFF TO BE OFF TO DO SOMET'ING LIKE DIS!

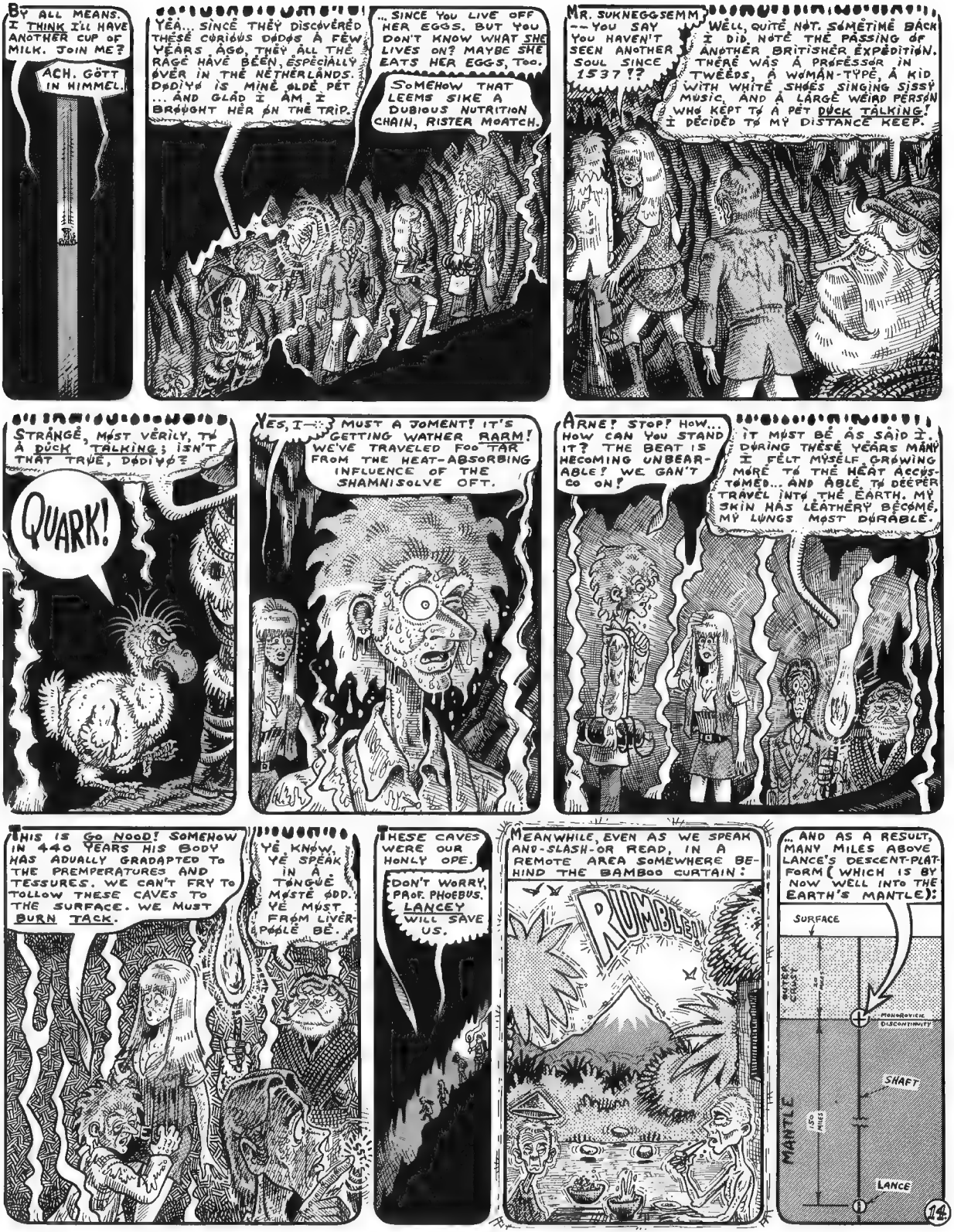
FAREWELL, MR. DUTZ. THE FATE OF THE EARTH RESTS IN OUR HANDS... BUT TRY NOT TO WORRY.

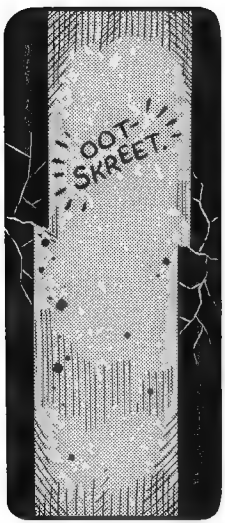
...EH...EH...EH...EH...

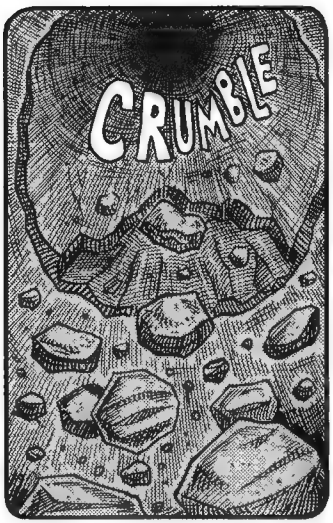
...EH...EH...EH...EH...

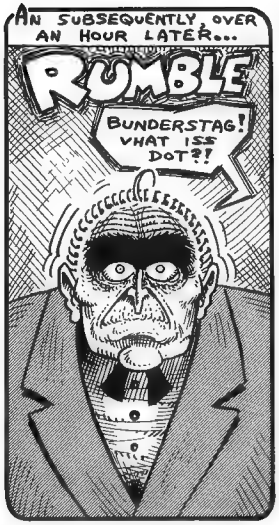
EH...EH...EH...EH...
PROF. PHOEBUS! WHO OR WHAT CAN IT BE?!
I DO CONFESS TO BEING A KIT BURIOUS MYSELF!
ЂИ Ł+ ЬИ+!
WHY, UNLESS I GISS MY MESS, IT'S SPEAKING INCIENT ACELANDIC!
EH...EH... EH...EH...EH... SCHUYLER... PLEASE HOLD DOWN THE MODERN GIBBERISH.
ÞIX? WÐT HÐ? YÉ SPÆKE THÉ KING'S ÉNGLISH! BŸ ÐÐIN, YÉ MŸST BRITISHERS BÉ.
SNIK
...NOW IT'S EAKING SPENGLISH WITH SOME SORT OF NEIRD WORDIC ACCENT!
PROFESSOR -OFFER IT BEADS OR HERSHEY BARS OR SOMETHING! IT MIGHT BITE!
VÉRILY, IT IS Á PLÉASWRÉ SWPRÉMÉ TO MÉÉT YÉ! IT LIKÉ SÉÉMS AGÉS SINCÉ LÁST I SPAKÉ TÐ HUMANS ÐTHER. ÁLLÐW MÉ MYSÉLF TÐ INTRÐDVCÉ: I ÁM ÁRNÉ SWKNEGGSEMM, GÉÐLÐGIST, ÁLCHÉMIST, ÉXPLÐRER, LÁTÉ ÐF RÉYKJÁVIK.
HÐW DID YÐU HÉT GÉAR, SISTER MVKNEGGSEMM?! WE'RE HANY MVNDREDS OF MILES BÉNEÁTH THE SÉÁRTH'S VRFACE!
ÁLÁS, ÝNDNÉ I ÁM BY MY ÁMBITIÐNS. I LÐNG SINCÉ DÉSCÉNDÉD INTÐ THÉ CRÁTÉR ÐF YÞCÚL ÐF SNÉFFÉLS WHICH THÉ SHÁDÉ ÐF SCÁRTÁRIS CÁRÉSSÉD BÉFÐRÉ THÉ KÁLÉNDS ÐF JWLY, ÁMBITIÐVS TRÁVÉLÉR THÁT I ÁM, TÐ RÉÁCH THÉ CÉNTRÉ ÐF THÉ ÉÁRTH. BVT LÐNG ÁGÐ I FÝND THÁT THÉSE CÁVÉS ÁCCVRSÉD PÉNÉTRÁTÉ NÐT THÉ ÉÁRTH PÁST CÉRTÁIN DÉPTHS... ÁND ÉVÉN THÉN THÉ TÉMPÉRÁTVRÉ QVITÉ GÉTS WÁRMÉ ÁS THÉ VÉRÝÉ DÉVIL. RÁRÉLY GÉT I ÉVÉN THIS DÉÉPÉ, BVT THÁT SLÓWLÝÉ HÁVE I GRÓWN TÐ THÉ HÉÁTÉ ÁCCÓSTVMÉD, ÁND ÉVÉN THÉN MŸST TRÁVÉL STILL NÉÁR CÓÓLING STRÉÁMS ÐF ÝNDÉRGRÓÝND ÁND SÝCH.
THIS IS MÁRVELOVS! YÐV HÁN KÉLP VS GÉT GÁCK TÐ THÉ SVRFÁCÉ!
ÁLÁS, BVT NÁY. THÓÝGH FÝND I THÁT I CÁNNÐT ÁTTÁIN THÉ ÉÁRTH CÉNTRÉ, ÁLSÓ FÝND I THÁT NÐ LÓNGÉR CÓÝLDÉ I FIND MŸ WÁŸ BÁCK. I HÁVE THÉ DÉPTHS WÁNDÉRÉD FÁR I KNÓW NÐT HÓW LÓNG. VÉRILY, ÉVÉN WHÉN I SLÉÉP, HÓW KNÓW I WHÉTHÉR I'VÉ DÁZÉD FÁR BVT Á NÁNCÉ, ÓR SLVMBÉRÉD SÉVÉRÁL DÁÝS? IT LÓNG HÁS BÉÉN THÁT I ÁM LÝST — ÁT LÉÁST SÉVÉRÁL YÉÁRS FVLL.
BVT AT LÉÁST WE HÓW NÁVE Á HÁY ÓF RÓPE. WE MVST ÁLL TRÝ TÐ HÉT GÓME ÓNCE ÁGÁIN!
ÁSSVRÉDLÝ, YÉÁ. BVT SÓ LÓNG CÚT ÓFF FRÓM LIFÉ I'VÉ BÉÉN; TÉLL MÉ ÓF THÉ WÓRLDÉ ÁBÓVÉ. WHÁT ÓF YÓVR HÓMÉLÁNDE?
WHÁT BÁSÉ WÉNCH HÁS HÉNRÝÉ LÁID ÓF LÁTÉ?!
NÁY, THÉ EIGHTH HÉNRÝÉ, ÓF CÓÁRSÉ! THÁT BLÁDÉ GÁŸ WHÓ CHÁNGÉS PÁPÁL LÁW TÐ HIS MÓRÁLS MÁTCH.
KISSINGER? WHY, HE'S BEEN MÁRRIED SINCÉ...
(!) SISTER MVKNEGGSEMM... EXÁCTLÝ YVT WÉÉR DID YÓV ÉNTÉR YÓVR CÁVÉ?!
I ÉMBÁRKÉD ÍN THÉ GÓÐDÉ ÝÉÁR 1537. BŸ THÉR HÍMSÉLFÉ, IT MVST BÝÉ, NÓW BÉ ÁLL ÓF 1540!
12

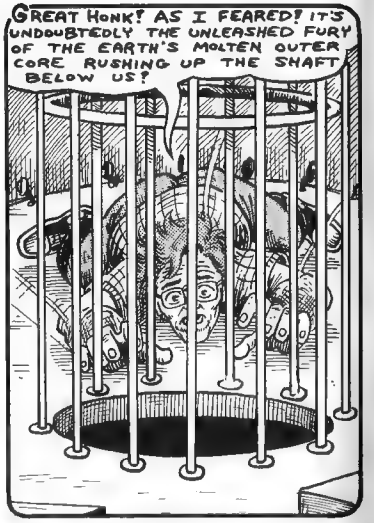

OH, YES, IT'S ALL OF 1540 ... AND SEN THOME.
WHAT'S GRIZZLY ADAMS SAYING? HE'S BEEN HERE NEARLY FOUR ANNA' HALF CENTURIES?!
APPARENTLY, YES. HE'S BEEN SELOW THE BURFACE SO LONG -- BENEATH THE LANY MAYERS OF ROCK AND MEAVY HETALS -- HE'S SHIELDED FROM ALL COSMIC/ALPHA RAYS. IT'S THOSE RAYS WHICH AGE ALL THIVING LINGS, OTHERWISE, ONCE REACHING MATURITY, WE'D VERY POSSIBLY FIV LOREVER. THERE ARE THANGER STRINGS IN HEAVEN & EARTH, HORATIO, THAN ARE DREAMT OF IN PHOUR YILOSOPHY.
HIS NAME IS SCHUYLER.
SO HOW CAN THE SHMUCK THINK IT'S BEEN 3 YEARS, RATHER THAN 440?!
WHO SAN CAY? WITHOUT DIGHT OR NAY, AND WITH NOTHING TO THINK ABOUT EXCEPT CALKING THROUGH WAVES, HIS TENSE OF SIME HAS BECOME PROGRESSIVELY WARPED. POSSIBLY WHEN HE SLEEPS, IT'S FOR WEEKS AT A TIME. THERE'S TOE NELLING HOW THIS MIGHT AFFECT A MAN.
MR. SUK-NEGG-SEMM, WHAT DO YOU DO FOR LIGHT ... AND FOOD?
FOR LIGHT—MANY ARE THE SEEPAGES OF OIL CRUDE TO SOAK MINE TORCH...YET I HAVE BECOME SUCH THAT I CAN TRAVEL IN DARKNESS TOTAL, USING THE TORCH ONLY FOR PASSAGES OF TRICKINESS. AND FOR FOOD, I EATS THE EGGS.
EGGS? UT WEGGS?
DODIYO'S EGGS. I GREW TIRED MOST GRIEVOUSLY OF THEM FOR A TIME, BUT I NOW THE TASTE RECALL OF NOTHING ELSE. WHAT DODIYO FINDS TO EAT, A MYSTERY IS, VERILY, BUT ON HER EGGS LIVE I. ...SHY SHE IS... DODIYO! HEEL!
SQUANK!
GROOD GIEF! A MAURITIUS DODO!
"DODIYO DODO"..... CATCHY.
COLE PORTER, WASN'T IT?
DODIYO DODO DEE DO DO DA DIYO DA DO
I VILL GIFF YOU VUN T'ING PERTVILLABY. IFF NOTTING ELSE, YOU DO HAFF DER DISPASSION-ATE STOIKISM UF AN ARYAN. NOW WHAT ARE YOU DOING?
JUST A FEW CALCULATIONS, PROF. SMYTE. I'VE SET THE RATE OF DESCENT AT 25 M.P.H. AT THAT RATE IT WILL TAKE APPROXIMATELY ONE WEEK TO REACH THE CENTER OF THE PLANET, IF WE NEED TO GO THAT FAR.
OUTER CRUST, 5-20 MILES THICK, UP TO 1,600° F
MOHOROVICIC DISCONTINUITY
MANTLE, 1,800 MILES THICK, SOLID ROCK SILICON, OXYGEN, ALUMINUM, IRON, MAGNESIUM, 1,600°-4,000°
OUTER CORE, 1,800 MILES THICK, MOLTEN, 7,000°
INNER CORE, 800 MILES THICK, SOLID IRON AND NICKEL
INNER EARTH
OF COARSE, WE'LL PROBABLY NEVER GET THAT FAR. ONCE THE OMNISOLVE™ EATS THROUGH THE MANTLE, IT WILL UNLEASH THE 9,000° MOLTEN OUTER CORE, WHICH WE MAY FIND RUSHING UP THE SHAFT TO MEET US HEAD-ON, AT ANY MOMENT.
THINK HAPPY THOUGHTS, PERTVILLABY, THINK HAPPY THOUGHTS.
EARTH!!
13.


BY ALL MEANS. I THINK I'LL HAVE ANOTHER CUP OF MILK. JOIN ME?
ACH. GÖTT IN HIMMEL!
YEA... SINCE THEY DISCOVERED THESE CURIOUS DODOS A FEW YEARS AGO, THEY ALL THE RAGE HAVE BEEN, ESPECIALLY OVER IN THE NETHERLANDS. DODIYO IS MINE OLDE PET ... AND GLAD I AM, I BROUGHT HER ON THE TRIP.
..SINCE YOU LIVE OFF HER EGGS. BUT YOU DON'T KNOW WHAT SHE EATS HER EGGS, TOO.
SOMEHOW THAT LEEMS SIKE A DUBIOUS NUTRITION CHAIN, RISTER MOATCH.
MR. SUKNEGGSEMM --YOU SAY YOU HAVEN'T SEEN ANOTHER SOUL SINCE 1537!?
WELL, QUITE NOT. SOMETIME BACK I DID NOTE THE PASSING OF ANOTHER BRITISHER EXPEDITION. THERE WAS A PROFESSOR IN TWEEDS, A WOMAN-TYPE, A KID WITH WHITE SHOES SINGING SISSY MUSIC, AND A LARGE WEIRD PERSON WHO KEPT TO A PET DUCK TALKING! I DECIDED TO MY DISTANCE KEEP.
STRANGE, MOST VERILY, TO A DUCK TALKING; ISN'T THAT TRUE, DODIYO?
QUARK!
YES, I--} MUST A JOMENT! IT'S GETTING WATHER BARM! WE'VE TRAVELED FOO TAR FROM THE HEAT-ABSORBING INFLUENCE OF THE SHAMNISOLVE OFT.
ARNE! STOP! HOW... HOW CAN YOU STAND IT? THE BEAT IS BECOMING UNBEARABLE! WE CAN'T GO ON!
IT MUST BE AS SAID I. DURING THESE YEARS MANY I FELT MYSELF GROWING MORE TO THE HEAT ACCUSTOMED... AND ABLE TO DEEPER TRAVEL INTO THE EARTH. MY SKIN HAS LEATHERY BECOME, MY LUNGS MOST DURABLE.
THIS IS GO NOOD! SOMEHOW IN 440 YEARS HIS BODY HAS ADUALLY GRADAPTED TO THE PREMPERATURES AND TESSURES. WE CAN'T FRY TO TOLLOW THESE CAVES TO THE SURFACE. WE MUST BURN TACK.
YE KNOW, YE SPEAK IN A TONGUE MOSTE ODD. YE MUST. FROM LIVER-PAALE BE.
THESE CAVES WERE OUR HONLY OPE.
DON'T WORRY, PROF. PHOEBUS. LANCEY WILL SAVE US.
MEANWHILE, EVEN AS WE SPEAK AND-SLASH-OR READ, IN A REMOTE AREA SOMEWHERE BEHIND THE BAMBOO CURTAIN:
RUMBLE!!
...AND AS A RESULT, MANY MILES ABOVE LANCE'S DESCENT-PLATFORM (WHICH IS BY NOW WELL INTO THE EARTH'S MANTLE):
SURFACE
OUTER CRUST
MOHOROVICIC DISCONTINUITY
SHAFT
MANTLE
LANCE
14

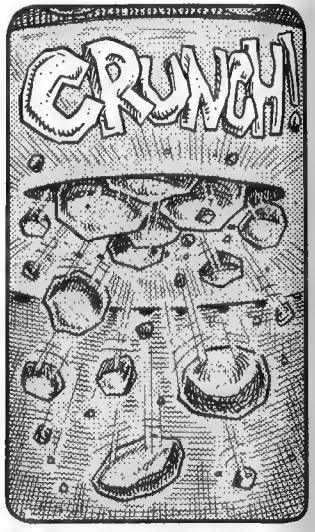








THIS WILL MEAN THE END OF ALL OF US— FEATHER, PROF. PHOEBUS, SCHUYLER; THE BLACK HOLE WILL BE INACCESSIBLE, THE EARTH DOOMED.
I...I SEE NOTTING. NO, VAIT-- DER SOUND IS NOT KOMING FROM BELOW US..... IT KOMES FROM ABOVE US!



MY STARS AND LITTLE COMETS! HOW COULD LANCE AND SMYTE POSSIBLY SURVIVE THAT? HAVE I FINALLY WRITTEN (& DRAWRED) MYSELF INTO THE PROVERBIAL CORNER? (BY GEORGE, I THINK MAYBE I HAVE!) NONETHELESS, HERE ARE SOME EXCITING SCENES FROM OUR NEXT (15) EPISODE:

IN THE BETWIXT TIME, ALL 15 OF THESE UNBEARABLY DULL, TALKY PAGES WERE...

by Don Rosa

CRITIQUE

10. Superb
9. Excellent
8. Very Good
7. Good
6. Fairly Good
5. Fair
4. Tolerable
3. Poor
2. Very Poor
1. Worthless

CRITIQUE is basicly a review column, but we will not specificly recommend that you buy or not buy a particular item. We will review each item to the best of our ability and let each reader take it from there. We will be reviewing almost any item (fanzines, prozines, records, portfolios, tapes, posters, or just anything of general interest) with one exception. We will not be doing any SFCA publications for obvious reasons. CRITIQUE offers a readership of nearly two thousand and CRITIQUE will also offer the publisher of any item we review up to one hundred words of free space to rebut his review, if he chooses to do so, providing his review is less than an "8" rating. All rebuttals to appear in the next column must be in our hands at least five days before the ad deadline of the next RB&CC or they will be run in the following issue. If you have an item you would like reviewed, send a copy of it to: CRITIQUE, 9025 S.W. 48th Terr., Miami, Florida 33165

A few things to remember: Where UNDERGROUNDS are concerned, you must be 18 or older to order them. All fanzines reviewed are 8 1/2 x 11 with offset printing and wraparound binding unless otherwise noted. From time to time there may be a publication over which two of our reviewers have wide disagreement and in which case two reviews of the same book will be run in the interest of fairness.

A FINAL NOTE: The only reason for CRITIQUE is as a service to fandom. If you appreciate what we are trying to do then let us know. Your support can be shown in numerous ways: If you order an item because of our review then please mention CRITIQUE in your order, and of course the RB&CC would appreciate your subscription and advertising support. Naturally, your comments are welcomed.

JAMES VAN HISE / EDITOR

DELAP's F & SF REVIEW Vol. 3, #7, Published by Frederick Patten, 11863 W. Jefferson Blvd., Culver City, CA 90230, $1.50 ea., subs-12 issues $13.50.

I like magazines like this. This handsomely packaged and printed zine is SF's equivalent of THE NEW YORK TIMES BOOK REVIEW or Publisher's Weekly's new BOOKVIEWS.

Richard Delap (the editor and fine writer who recently had an article on Harlan Ellison in the July issue of Fantasy & Science Fiction) and his writers do a fine job of reviewing a wide and varied selection of books in the fantasy and science fiction genres. Everything is covered; from the media arts to adult fiction and non-fiction to juveniles.

Just about all the reviews are intelligently handled and offer more than a superficial treatment of the subject at hand. For example, in reviewing some movie novelizations, we are also treated to a short article on the art of writing such books by William Rotsler (who writes novels-from-movies under the pseudonym, John Ryder Hall). In fact, a large portion of this issue seems to be devoted to books dealing with films and television, ranging from a book called FREAKS (in films which, for good reasons, D F&SF R didn't like) to THE DISNEY POSTER BOOK.

Also in this issue, as it seems to currently be the rage with just about every magazine in the country, is a group of articles/reviews on the STAR WARS phenomenon, discussing the film itself, the novel and the soundtrack.

THE NEW YORK TIMES BOOK REVIEW usually leaves a page or two for science fiction, but for anyone who is really a fan of SF, Delap's F & SF REVIEW is the zine to read.

RATING 8 / MARK BURBEY

FANFARE #1 - Published by Bill Spicer, 329 North Avenue 66, Los Angeles, CA 90042 - 64 pages - $2.00

In the editorial, Spicer explains that he had become bored with GSM and felt claustrophobic within its limited format. He wanted to deal with a wider range of topics and still write about comics. As a result, Spicer teamed with veteran fan and professional writer Mark Evanier and put together the package we ultimately receive as FANFARE #1.

The idea behind FANFARE is to be a magazine "... of popular culture and all the arts." Now, all the arts could literally include everything that spills from a pen, pencil typewriter or paintbrush, but it seems that Spicer and Evanier intend to keep the material within a boundry of what the well-read-and-bred comic and media fan is familiar with and interested in.

The premiere issue is an excellent potpourri of features, ranging from comics to film to television to music, all of it well-written, and if not altogether entertaining, at least interesting.

The opening article is a piece on Ralph Bakshi and WIZARDS written by Bill Spicer and Bernard Zuber. It is a combination article/interview and it discusses some of the things most of the national magazines and newspapers didn't really seem to touch, such as the fact that Bakshi realizes that "WIZARDS is no Lord Of The Rings in story complexity..." It also talks about the problems Bakshi had with providing musical scores for his films, the many influences that have amalgamated into what is his present mood of inspiration, and even goes to lengths to provide some background information on WIZARD's artists and animators. The article is illustrated with a nice selection of drawings and cells from WIZARDS.

My favorite feature is an interview with AL FELDSTEIN. It is strange why more of the EC staff members haven't been interviewed in this fashion. SQUA TRONT has done some, but they never really talked to any of the people who were the heart of the beloved New Trends (with the possible exception of Bill Gaines). This interview is truly a fine one, going into much detail, starting at the beginning of Feldstein's career in comics up to his present editorship of MAD. This feature is also made doubly enjoyable with some nice art and photos.

Two more extremely readable, indepth articles are TV SUPERHEROES, a two-part article about all the major superheroe shows from the past and present (both parts in this issue), and an article called THE WORLD OF ABBOTT AND COSTELLO. Both articles are fine pieces of research and execution and primarily bring to light a nice amount of information that might be sketchily known by anyone interested enough to care, but generally left buried beneath superficial rumors and gossip. The ABBOTT AND COSTELLO article by Bill Munger is especially interesting, and might even save some people the trouble and expense of buying and reading the A&C

biography that was recently published. It covers everything from before they met, to the time they teamed up, to both their deaths, and talks about their personal differences and feuds and off-screen lives.

In-between the aforementioned articles are two shorter articles, one about Al Feldstein's PANIC comic, and Russell Myer's BROOM HILDA strip, both lavishly illustrated.

The only complaint I might have with some of the articles is that they seem dreadfully dated. In the WIZARDS piece, the writers say that they haven't yet seen any footage at all from the film. When the WONDER WOMAN segment of the TV SUPERHEROES article was written, WONDER WOMAN hadn't even been made a regular series. Also, at times the writers seem to go off on unnecessary tangents, such as an involved plot summary of Lynda Carter's first film, BOBBIE JOE AND THE OUTLAW.

The music article is rather strange, a preachy piece called ROCK, DRUGS AND THE BEATLES, by Rev. David A. Noebel. The article is excerpted from Mr. Noebel's book, not exactly a bestseller, called THE MARXIST MINSTRELS (A Handbook on Communist Subversion of Music). It's simply more drivel proclaiming that rock music is the devil's tool to steal and destroy the minds of America's youth, driving them to heavy drugs and wanton sex. I personally don't like rock music, and being extremely health minded, I wouldn't even think of fooling with drugs, but this article suggests that no matter what my personal views are, rock music is going to take control of my mind and turn me into a violent, drug-using, immoral zombie. Perhaps I'm oversimplifying what Rev. Noebel is saying. It is my opinion that many people who like rock music also happen to like drugs as well, not that one leads to the other. And this garbage about rock concerts turning audiences into maniacal, brutal mobs is absurd. Dozens of Rolling Stones concerts have come off without a hitch, but only a handful where violence broke out are reported and played up as the norm rather than the reverse.

I don't think this type of article belongs in a magazine of this type, and the space used for ROCK, DRUGS AND THE BEATLES would have been better spent on something about soundtrack music or jazz in films or the like.

All in all, FANFARE is off to a fine start. The masthead says they intend to publish three times a year. It would be nice if they could achieve and maintain such a schedule.

RATING 10 / MARK BURBEY

GASM # 1 - $1.50 - 68 pages - Published by Stories, Layout & Press, Inc., 257 Park Ave. South, New York, NY 10010

The top of the cover proclaims COLLECTOR'S ITEM...VOL. 1 #1! The first issue of WEB OF HORROR had a similar blurb but I don't think collectors will treasure the first GASM as they do WEB.

GASM is, let's face it, an attempt to compete with HEAVY METAL, which is a nobel cause, indeed, but it takes more than nobel intentions to achieve greatness. The cover is a nice airbrush piece that gets across the idea that sexiness and weirdness is inside, and the logo is superb.

The strips, though, are an odd mixture of fantasy and science fiction strips a la HEAVY METAL attempting to be both original and avant-garde. Most of the strips are artist written and this is where GASM fails the most. Some of the artists are familiar to fandom, such as Gene Day, Mark Wheatley, Charles Dixon and John Workman, and from an artist's standpoint it is possible to appreciate much of it (though some of it, particularly that by the unknowns, is wretched). The stories, though, with one exception, totally fail at telling any kind of coherent story or even making a point.

The blatantly worst story was the one written and drawn by Charles Dixon. The art is fun and it's kind of a mixture of Vaughn Bode and Vivian Green, but the story is poorly written and goes nowhere but down the tubes. It is nothing but a poorman's underground strip with silly sex and pointless violence thrown in for laughs.

The only really good story is the 12-page color section by Mark Wheatley. The art seems to be a little stiff and it suffers from a lack of personality and flair, but it serves well to illustrate the tight, creative plot. It is a continued feature and it has plenty of places to go, but I would like it if Mark worked on his dialogue. It doesn't seem to flow properly and fails to connect in certain places.

A fellow RBCC staff member who has submitted a script and who has talked with Mark Wheatley (who also serves as art editor), tells me that Mike Kaluta wants to do something, that they plan to reprint the Strnad-Corben story from FEVER DREAMS, and that they'll possibly be using some of the Wrightson posters as covers (as HEAVY METAL has done).

It seems that GASM pays rates that equal HM, so it shouldn't be long before GASM developes into a heavy weight contender.

The potential is there, let's hope they use it.

RATING 6 / ANDREW WARNER

THE COMPLAINT GUIDE #1-50¢-16 pages-5 1/2 x 8 1/2 - Published by Clifford Meth & New Genesis Enterprises, 21 Wenonah Ave., Rockaway, NJ 07866

As THE COMPLAINT GUIDE was being put together, the editors asked me to contribute something; I'm not exactly sure what they wanted--if I had a hassle with a dealer I could have griped about that, or I could have done an article or a column or just about anything I wanted to do. And I said, "Sure, I'll do something..." but shortly before #1 came out, they wrote and said, "Forget it...number one will be the only issue...short on bread..." (Just recently, though, I saw an ad for TCG in The Buyer's Guide, and apparently there will be a second issue).

Whether or not a second issue comes out, I'm hard pressed to find a reason to justify the existence of zines like TCG. At most, it's an ego trip for the people involved to see several hundred copies of something with their names printed inside. It's my feeling that if anyone entering into any kind of fan publishing venture doesn't have his act entirely together, he has no business wasting time, money and peper. It he hasn't got the material, he shouldn't go to his friend's kid brother who draws funny pictures of his sister and have him do a cover as a last resort. Even if you're publishing just for the fun of it, you should have something that's good enough that other people can have fun as well. Anybody can say, "Hey, let's do a fanzine that will alter the course of fandom! We can review fanzines and stuff and it'll be great!" But there are only a handful of people who can actually achieve what they set out to do; such as Bill Spicer with GRAPHIC STORY MAGAZINE and his new FANFARE, James Denny with ART & STORY, and our own editor, James Van Hise with the RBCC. It takes hard work, money and talent to be a good publisher and to be able to distinguish between what is worth printing and what is not.

Though it's apparent that the guys who put out THE COMPLAINT GUIDE had honestly nobel intentions, they didn't quite have the ability to pull it off. In other words, they blew it!

RATING 3 / MARK BURBEY

COSMOS #4-$1.25-72 pages-Published by Baronet Publishing Co., 509 Madison Ave., New York, NY 10022

Essentially, COSMOS is the 8 1/2 x 11 equivalent of the SF digests. The advantages, obviously, are more room for nice art, easier to handle pages (you can read it while eating without holding the pages open), and it's easier to spot on the newsstand.

The format is generally the same as that of the digests like FANTASY & SCIENCE FICTION and GALAXY--a nice

collection of fiction by some of the top names in the genre, illustrated with a generous amount of nice art, and broken up with a few non-fiction features.

Though there are familiar names like Robert Silverberg George R.R. Martin and Samuel Delany, the star of this issue is HARLAN ELLISON. Without question, Ellison is the name that generates as much excitement and energy as his stories do. Just whisper his name and people will immediately think of some of the marvelous stories he's written and some of the incredible anecdotes he's related.

Harlan's contributions here are a short story and the start of a new column. The story, THE OTHER EYE OF POLYPHEMUS, is good, but it's not as good as, say JEFFTY IS FIVE in the July '77 issue of F&SF. As the reader gets into it, he wonders where Ellison is taking him, even wondering if the story is of a fantastic nature. It ends smoothly arriving at a very powerful moral, but I kind of expected a little more excitement along the way.

His new column, HARLAN ELLISON'S WATCHING, delivers just what you expect. Reminiscent of his GLASS TEAT books, he gives us an idea of what it's like to work in the movie/TV biz. He makes it sound like a rather frustrating job with the only reward being money, but it's a hell of a lot of fun to read about. This column is going to keep me buying every issue.

All of the accompanying artwork is adequate, but there are several pieces that are very nice. Probably the finest artist presented is a fellow named Wayne Barlowe, who turned in a fine painting and three nice drawings for a Michael Bishop story. The painting is particularly nice, as it displays a very creative use of colors, as well as a bright imagination. Also represented are Tim Kirk, Jack Gaughan, Vincent DiFate, and a great spacescape in a full color centerspread by Eddie Jones.

There is also yet another STAR WARS article.

RATING 8 / MARK BURBEY

FORBIDDEN WORLDS OF FANTASY-$3.00-Six prints in an illustrated envelope-Published by SIMBA REPRODUCTIONS, 616 Livingston; Hurst, TX 76053

Generally, I like these portfolios of prints, especially when they're nicely packaged and reasonably priced. And in that respect, FWoF deserves praise. All the artwork here is crisply reproduced and printed on very nice paper.

What we get for our three dollars are six 8 1/2 x 11 prints, three by Steve Fabian and three by Clifford Bird.

The Fabian pieces, though they look a little like his earlier work, are quite nice and illustrate Robert E. Howard and fantasy themes.

The material by Clifford Bird, I'm afraid, doesn't fare as well. He is obviously trying to imitate Steve Fabian by using coquille board, but his penwork just makes the art look somewhat less than professional. I like one of the Bird prints of ERB's Princess of Mars, but the other two drawings are just amateur zine filler pages.

If the publisher had gotten three more pieces by Fabian and dumped the three Bird pieces, he might have had a nice little set of prints.

RATING 5 / MARK BURBEY

POGO The Okefenokee Star #1 - $3.00 - 52 pages - Distributed by Don Phelps, P.O. Box 85, Cohasset, Mass. 02025

This zine is devoted to the life, art and writings of Walt Kelly with special emphasis on Pogo. It reprints art and photos from Kelly's high school year book and interviews someone who knew Kelly as a young man. George Ward, Kelly's assistant for many years, is also interviewed and his reflections and stories provide many insights into Kelly's character.

This issue also abounds with Kelly art. Besides a lot of interesting miscellaneous Kelly art including editorial cartoons, they also reprint the first 34 installments of Pogo from the New York Star which have never been reprinted before. This newspaper is where Pogo began before it achieved nationwide syndication.

This zine is lovingly compiled and is a real treat for any fan of Kelly art.

RATING 10 / JAMES VAN HISE

COLLECTOR'S DREAM #3 - 50¢, 12/$5.00 - 40 pages - Published by G&T Enterprises, P.O. Box 127, Stn.T, Toronto, Ont., Canada M6B 3Z9

I've been wanting to review this zine since the first issue came out but one of my "Critique" reviewers expressed interest in reviewing it himself. After months of delays I felt I couldn't wait any longer and decided to review it myself for to overlook this zine is a definite error of omission.

This zine is lovingly devoted to comic collecting, primarily in collecting comics from around 1960 and up.

There are three articles this issue dealing with the Marvel universe and the flaws and inconsistencies that crop up when a writer fails to do his homework. The concept for an article is a good one, but three articles? I think they overdid it a bit.

The Marvel universe is explored again in an article dealing with the enigma of Kang. It was a simple enigma when Lee & Kirby introduced it, but it has since grown.

The lead article deals with the unfortunate reality of the expense of collecting back issue comics and how one could go about subsidizing a collection. It deals with the subject realistically but avoids one important question. How can you enjoy collecting if you have to go into hock to maintain it? The fact that this article has a need to exist is a sad commentary on the state of our hobby.

Joe Krolik's article "Memories, Fandom and The Future Part One" discusses this very fact in regards to what fandom is today compared to what fandom was just ten years ago. His article examines the changes in fandom from a persuit of a sense of wonder to a persuit of the almighty dollar. His observations are precise and to the point.

Issue #2 of COLLECTOR'S DREAM began reprinting Don Rosa's "Pertwillaby Papers" with strip number one. This issue reprints sixteen more strips. Although the characters are recognizable, the art is much more crude than what Don has been doing for the last four or so years. It looks positively sketchy compared to current installments of this series in the RBCC. The writing is typically good Don Rosa although minus the more fantastic elements he later introduced into the series.

The issue is well constructed with everything typeset and some fine fan (and a little pro) are illustrating the articles.

RATING 8 / JAMES VAN HISE

THRUST SF IN REVIEW #9 - $1.50, 4/$4.00 - 48 pages - Published by Thrust Publications, P.O. Box 746, Adelphi, Md. 20783

This is easily one of the three best science fiction zines I've ever read. It's approach to the subject is fresh and entertaining.

Among the features in this issue are "The Norman Spinrad Interview" as well as an article by Spinrad. Both very interesting. Ted White, whose column was bounced from ALGOL, takes up seemingly happier residence here. Oddly enough for an SF zine, White discusses comics in the form of HEAVY METAL and related subjects. Most SF zines avoid the dreaded subject of "comics". There is also "The Great Star Wars Debate" which firmly presents the anti-Star Wars position many of us have heard has been taken by some people in SF fandom. Don't worry, we're represented too! These are just a few of the many features presented. A real nice job.

RATING 9 / JAMES VAN HISE

FUJITAKE '77

CAPTAIN ATOM

BY HOWARD P. SIEGEL

When it comes to inconspicuous debuts, Charlton's Captain Atom bows to no one. He had three things going against himself. The wrong time. A fledgling publisher. A cover which did its best to muffle the fanfare of his entrance into the super hero world. SPACE ADVENTURES #33, May, 1960. That issue, like most of the others coming off the Charlton presses, had dialogue machine typed and a page layout that was carried over from the 1940s. Actually, the good Captain was not Charlton's first stab at the costumed adventurer genre. In March, 1956, a youngster who was given mastery over wind, rain and fire, had a three issue career and gave work to such neophytes as Dick Giordano and John Buscema. He was NATURE BOY, and the only spectacular contribution he made to panelology was to prove that the GA Blue Beetle had powers of flight by lending the latter some six pages of that first issue to prove it. But getting back to our subject, note the date of his origin. It has a bearing in any claim to "firsts" that nuclearmaniacs might make.

Introducing CAPTAIN ATOM was done in a single paragraph below a one third page panel showing a gold and red clad figure, racing through the dark void of space, tiny energy bursts glowing in the trail behind him, left fist emitting an atomic explosion of microscopic size, and red and blue letters announcing his name. "Meet Captain Adam, the air force career man who knew more about rocketry, missles, and the universe than any man alive...a specialist of the missle age, a trained, dedicated soldier who was a physics prodigy at eight, a chemist, a ballistics genius! In short, Captain Adam was an invaluable space-age soldier even before that memorable day back in '61! Let's revisit the day when an Atlas missle was being readied for blastoff...with an atomic warhead inside...and Captain Adam making the final last-second adjustments" To read the introduction is one thing, to retype it for this article is another. That a high school sophomore wrote it becomes a strong possibility when syntax judges the quality of the work. Nevertheless that's how the Captain began, and Steve Ditko was on his way to a career which included Spiderman, Dr. Strange, the New Blue Beetle, The Creeper, Hawk and Dove, Mr. "A", The Question and most recently Shade The Changing Man.

Dressed only in his air force blues, no pressure suit or any warning that his presence in the soon to be fired missle was unknown to the control center, Captain Adam becomes an involuntary passenger who blacks out from the G forces of the ride before he can fully adjust himself to his fate. Only after the firing do the stock company characters of the master sgt. grease-monkey pal and the C.O. become aware of the situation. Their continued role must be, and is one of grief as the automatic firing control sets off the nuclear warhead 300 miles above the earth. And then it happened. Explosion, atomic dispersal, conversion of matter into energy and energy into matter. It was all over in 3 minutes. And during that short period, Captain Atom was created. Possessing powers yet unknown and untamed, back in human form but emitting radiation so powerful that only a lightweight metal sheathing of Diulustel could contain it. Our hero was "born."

I said in an earlier paragraph that he would make a contribution to superhero origins. He did. By over a year, he preceeded a foursome whose rocket ride through a cosmic radiation storm transformed them into Marvel's early flag bearers. So too, did Dell some five years later, follow almost the exact same pattern in creating Nukla, whose demise into atomic transcription was due to Communist ground to air missiles launched at his U-2 spy ship. Not unusual when it was the same Steve Ditko who did the second, third and fourth issues of this short lived series.

The prerequisites completed, Captain Atom spends two pages in "feeling himself out", donning a red and gold costume, replete with atomic symbol on his chest and stark white hair above a mask designed by a draftsman with a french curve. And once again out of the formats of WWII, we have the President of the United States blessing our hero, assigning him his task of defending America, and in patriotic glory, our subject standing in front of the flag in rigid attention, saluting and accepting the legacy of his fate. To end his 9 page premiere, he speeds through outer space to detonate a sabotaged Jupiter missile bearing a hydrogen warhead and heading toward an industrial complex. In the final panel, the editors asked if the readers would like to see more of Captain Atom. They did. For a healthy run that lasted through SPACE ADVENTURES, STRANGE SUSPENSE STORIES and his own title during the Giordano edited action-hero days.

Vol. 3, #34. Captain Atom returned in a lead story titled "The Second Man In Space." Again his cover appearance required careful notice, as he occupied a narrow center corridor with billboards of the two other stories appearing in the magazine. Charlton was more interested in the contest they were running with the Transogram Toy Company than they were with giving their new hero an elaborate vehicle for his adventures. Nevertheless, Ditko had him containing his pure U-235 uranium body in a submissive form, turning it on by mental concentration to save a Russian Cosmonaut whose space capsule was in trouble. Thus the story title, as the Red space traveler tells his superiors upon landing that he was not the first earthling in space, but a costumed American with strange powers was. Artistically, it is evident that Ditko had not yet achieved his full potential. The hand and finger positions made famous by Dr. Strange, the fully detailed backgrounds, the facial expressions denoting moods and fears were missing. His use of bold black panels, shadings of muscles and angles were there, though.

Rather than go through each issue of his first run adventures (they were repeated in STRANGE SUSPENSE STORIES beginning with #75 for three issues), I'll present thumbnail sketches of the remainder of his SPACE ADVENTURES career.....

SPACE ADVENTURES #36 was a two story Captain Atom issue, indicating that reader reaction was in the affirmitive. In "The Wreck of the X-44", the good Captain again found himself in a ship destined to explode in space. This time however, it was a rocket powered plant and the disaster was the result of sabotage. What follows is an example of the seeming omnipotence given to the character at this stage of the career, as Captain Atom assembles the debris, uses but a portion of his fissionable heat to weld the structure together, and returns it to Earth via his flying ability. Needless to say, the spy is caught. In "Captain Atom on Planet X", the latter a metallic sphere in orbit, we have Ditko showing us some fine artistic ability. His space scenes reek of galactic texture, blacks mingling with the white specks representing celestial bodies, the Earth in proper perspective. Our hero fends off a space invasion in issue 37, as "Space Prowlers" find him too formidable a foe. In the same book he meets some beautiful Venutian woman, one of whom would return to haunt him.. By now the covers were showcasing him

fully; and most of the action eminated from Cape Canaveral with space exploration and missiles as the vehicles for threading the plots together. "More of Captain Atom" of "Captain Atom - Master of the Universe" were banners above or below the title logo as the last two issues of SPACE ADVENTURES to carry him appeared. In "The Crises", Captain Adam disguises himself as a diplomat attending an overseas summit meeting, destroys a mile long row of missiles belonging to a beligerent country (remember, these were still the Cold War years) and ends the power push of the Communists. Out of the Babe Ruth legend comes the plot for "The Boy and the Stars," wherein a dying youngster is given a ride through the Milky Way, stopping long enough to be bathed in curative gamma rays. Although overburdening the story with balloons of dialogue, Ditko displays some of the effects that would grace his Dr. Strange adventures several years hence in this piece. The mask and boots were blue on the cover of SPACE ADVENTURES 42, Oct., 1961. He would temporarily end his career with this issue, one month before the Fantastic Four made its debut and heralded in the Marvel Age and the modern era of the super heroes in general. And for the first time Ditko did not handle the lead story. It was disappointingly done by Rocky Mastroserio and had to do with the rote flying saucer theme. The aforementioned Silver Lady from Venus returned in the back story.

Almost four years later, his original stories were reprinted in STRANGE SUSPENSE STORIES beginning with issue 75, June, 1965. This time, however, his name appeared in larger letters than the magazine title. The colorist had a field day subduing the tones, giving a more ominous look to the pages. Why the return? Charlton was attempting to broaden its super hero line, having such as Vulcan, Blue Beetle, The Fightin' Five and Sarge Steel making a grab for their percentage of the market. So why not a hero who showed favorably despite being launched at the wrong time? He clicked. And having used up the published material, Charlton offered new stories and with them experimentation.

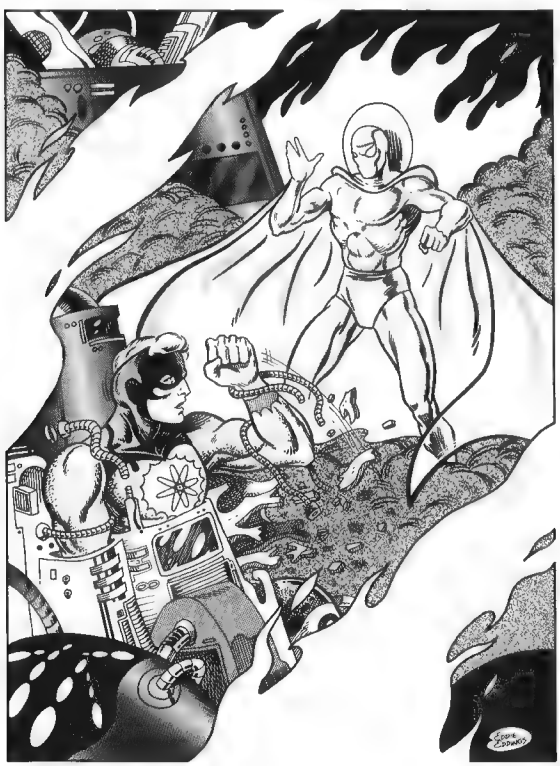
Three changes took place with issue #78. The book's title officially became CAPTAIN ATOM, the stories were new and longer and the work was split up. Ditko pencilled, Mastroserio inked, Joe Gill scripted and finally the dialogue was hand lettered (by Joe D'Agostine). Charlton was putting its first team on the assignment. The colors were brighter, notably the reds in our subject's costume, but the art suffered without Ditko's inking. The adversaries? "They Came From The Planet Blue", and were, of course, intent on enslaving the Earth. For the first time, the living nuclear power was not impervious to a weapon. Alien in nature, a blue ray froze the brain cells, leaving a victim a vegetable whose actions could be controlled, albeit temporarily. First a top missile scientist, then Captain Atom in his Air Force alter ego role. He overcame and conquered, not in outer space, but in an underground complex. By this time Ditko was also working for Marvel, and some of their influence was evident. The first of his super villain foes appeared in #79. Dr. Spectro, "Master of Moods", replete in black except for brilliantly multi-colored and striped legs and arms, a Pat Masulli creation. At the beginning of the story we see Captain Atom at his atomic best, rearranging the molecular structure of his body in order to penetrate steel walls and using a belt radio to communicate with some unnamed spy agency in Washington. Enter Dr. Spectro, a sideshow attraction at the circus, demonstrating his ability to break up light with wrist prisms to create moods amongst the audience. Disappointed at being scoffed at for his experiments, he turned to the Big Top to ply his discoveries,only to fall victim to an accident in which he was caught directly in the rays of refracted energy from his light apparatus. The results were awesome. Power and evil gained together. A formidable foe, he stood toe to toe with Captain Atom, absorbing the latter's nuclear rays and heat balls into energy within himself, and in return stunning our hero with that same force. The

pattern continued. Captain Atom's seemingly impregnable powers were being chipped away. But good must prevail, and so it did as both fought it out high in the heavens, with Dr. Spectro gathering more energy than he was capable of holding, and like a light bulb given too much voltage, he simply imploded into a final burst of color. Much action, much fighting, the trend was set. By the next issue, Vulcan and Blue Beetle were no more, Peter Cannon-Thunderbolt, Judo-master and Giordano were bringing a new look to Charlton. Captain Atom's foe in #80 was Drako, ruler of an artificial moon whose path through space would cause it to collide with Earth unless its direction was altered. Ceceding to Drako's wishes, the Uranium Man gathers parts and supplies and uses himself as an energy source to stop the catastrophe. In doing so, he is trapped in the apparatus as Drako boasts of his intent to be master of both worlds. At this point we have all the makings of a serial cliff-hanger. Enter the villain's daughter, who sacrifices herself to free our hero, who in turn renders the foe helpless, returns things to proper order, and wishes the space travelers bon voyage as they intern the heavy and go on their peaceful way. We have Ditko at his scenic best in this story. His work prevents the rote scripting from making the presentation a dull affair of oft used pulp plotting.

Next, Dr. Spectro returns! He had been dissipated into pure energy, but his mental forces were intact it seems. Finding a storm cloud whose electrical content was correct to revert him back to matter, the evil genius regains form, but instead of one man, becomes five separate and smaller entities, each one distinguishable by a different colored costume, a product of five lightning bolts created by the storm cloud at the time of transmutation. Each, they discover, has retained a single power of the prismatic functions of the original

Dr. Spectro. Their goal is to become one again, which they begin to achieve by gathering the artificial satellites orbiting the Earth and rebuilding them into a space station. Their sanctuary in the sky will become a laboratory, their end will be the destruction of the man that had beaten their whole. Passing up the subplots, we come to the inevitable final confrontation. The fight between good and evil begins, and while the five Drs. become one, they or he is subdued. During the battle we see Captain Atom on the receiving end several times, with an indication that he must build up a defensive shield to protect himself against forces that would have been no trouble four issues back. Giordano is slowly humanizing him, or rather, "Marvelizing" him. Reader reaction would be made known several issues hence, when the letters page is instituted under the byline, "Captain's Column." No. 82 marked a turning point. The introduction of Nightshade and The Ghost. Captain Atom's oft times partner and his greatest foe, who would return many times to "haunt" him. Dave Kaler, a name in early fandom, scripted this issue, which like the past few, was a full length story.

The tale began without fanfare. Captain Atom watches a top secret Pentagon screening of a ghostly white figure stealing military plans and seemingly vanishing in air. The Nuclear Man is told, "This is the first chance we've had to use her since she offered us her services. She's well trained and very able, despite the great deal of mystery that surrounds her." Enter Nightshade, a masked female in a nondescript costume. She would team up with Captain Atom off and on, but her real power would be limited to only a few instances. Her origin was saved for her solo stories, which began in issue #87, after "The New" Blue Beetle vacated the premises for his own title. The real interest in "How Do You Catch A Ghost" centers around Alec Nois, a poor, neglected youth who scratched and clawed his way to adulthood and developed a teleportation device that enabled him to make up for his lost years by evil means. Three



fingered gloves housed miniature devices that allowed him to disappear at one place and reappear at another. The all white garb projected the spectral image, and believe me, he was hard to catch as Captain Atom and Nightshade discovered. Only a blow to one of his hands, which broke part of the device, stopped him. It seemed that he was caught in the netherworld as the two wrapped up the case before other vital military information and the gold contents of Fort Knox could be stolen.

No. 83 marked the weakening of Captain Atom's atomic powers. Putting aside the green garbed team of villains and the spy who damages the reactor controls in order to escape the Captain's might; we have a subplot of interest. Atom's costume rips, exposing a portion of his highly radioactive body. This endangers the population, and forces him to a maximum security chamber until his spare protective costume can be located. Meanwhile public fear turns to a panic as he becomes a branded menace. Perhaps it was this disillusionment which had him employ his powers against that of the runaway reactor. He overcame, but the end result was the draining of his latent energy. His inbuilt power plant was permanently damaged. He could no longer harness power quickly. A fireball would take much of his reserve from him. He would have to wait until the power built itself up again. And thus it would be for the balance of his career. But at this time he was so weakened that the "green team" captured him. What they did would be told in the following issue, which "After the Fall (marked) A New Beginning." A disservice was done when a poor cover introduced the "new" Captain Atom. If ever there was material for a showcase billboard it was the concept that followed. Unmasked on T.V., ransom was demanded for his return; beaten brutally by a man wearing a pair of metal encased arms driven by a back powerpak, and finally mustering just enough regained energy to escape, all the reasons for dissolving the character were presented in seven pessimistic pages. Then the details of "Project Rebirth" began to unfold, as the ever loyal Sgt. Gunner sprays a liquid, radiation proof metal which is absorbed under the skin in two layers. First the protective coat, then the colors, stencilled per the design drawn by our hero. Finally, it takes and we have a full page panorama of his new red, white, yellow and blue costume, sans mask. With new inspiration and vigor, he conquers his iron armed adversary and renders useless the base and enemy. By issue 85, Ditko's backup feature was gaining as much reader reaction and fanzine comment as the star, as the Blue Beetle once again made himself known to the comic book community. It was at this time that Charlton had one of the best titles on the market. Punch & Jewlee were a young couple that came across a chest which contained elfin boots capable of allowing their wearer to fly, strings that transmitted electrical shock, and a red jewel that had hypnotic powers. Weapons enough to create a crime duo in harlequin and court jester costumes. Nightshade rejoins Captain Atom in this adventure, as a lame armed Alex (The Ghost) Nois turns up. Nightshade turns into a shadow for the first time, freeing The Captain from an electronic prison, both capture Punch, Jewlee escapes and The Ghost prepares for a revenge return. In "The Fury of the Faceless Foe", his teleportation device has increased its range and he costumes three henchman, controlling them from afar as they battle both heroes who are perplexed by the seemingly constant reappearances of The Ghost in another place shortly after they had subdued him elsewhere. His "Operation Ghostly Galleon" is set in motion, using the devices he stole during the Punch and Jewlee episode to extract gold from the seas. During the melee between the costumed government super agents and their white enemy, there appears from a strange dimension females of another world, who interfere and kidnap the spectral figure via a submersible ship. It is revealed that the strange device in the treasure box found by Punch & Jewlee belong to them, and are properly retrieved. Somewhat overburdened with a story, perhaps a bit confusing until the following issue when the threads are sewn together. But that continuation never appeared in a regular comic book. More about this later.

SPACE ADVENTURES
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Fast Moving Episodes Of
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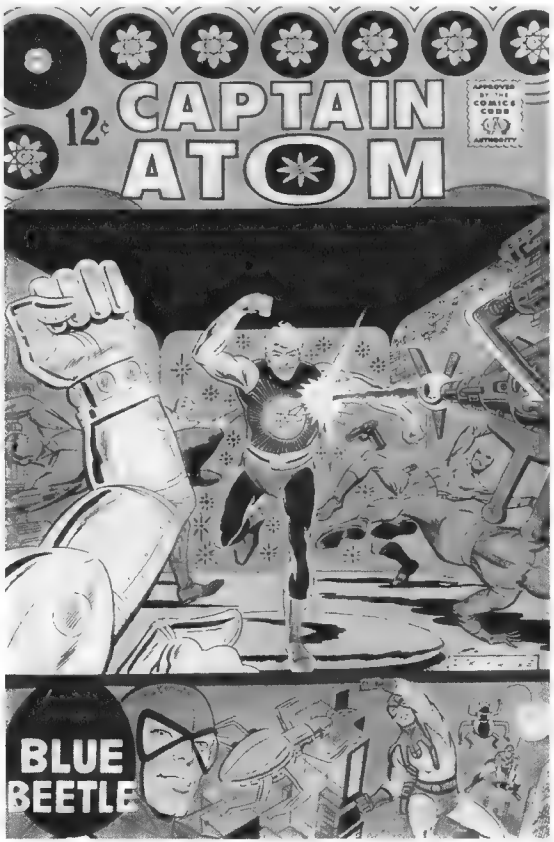
CAPTAIN ATOM
PLANET X

For the second time in his career, Captain Atom faced a combination of hot and cold confrontations. "The Fiery Icer" was a foe who utilized those temperature differences in waging war on the high seas. Remember the five Dr. Spectros? Two of them possessed tha ability to disperse extreme heat and cold respectively, but that was during the time the Captain had his nuclear powers intact and at their zenith. Now those forces proved difficult to cope with as he is halted temporarily in his battle against the Fiery Icer. Again the ebbing of his power and the need to resuscitate them crimp his modus operandi. Thankfully there is an electrical generator in the villain's underwater hideout that provides the source for renewed energy and he triumphs over his enemy. With issue #88 we finally get a chance to see the new Charlton logo and Frank McLaughlin inking, which proved to be as inadequate as Mastroserio's work. Ditko is not easy to work over. "The Ravage of RonThor" has to do with an S.O.S. from outer space. That signal would be answered by a specially built rocket using atomic power supplied by its rider, Captain Atom. Both the breaking into a time-space continuum and a world in another dimension are the objects of endeavor. Our hero finds himself fighting giant insects on the planet Ronthor. Human life no longer exists. The signal, sent eons before, reached Earth too late, and so our hero has no one to save. Not wanting to go back empty handed, he destroys the insects by chemical poisoning and ends the adventure. Our old friend the Ghost returns in the last issue of the run, as Captain Atom meets "Thirteen", a magic wielding figure intent on stealing the same missle as the Ghost. It becomes a round robin as the three fight each other. The climax occurs when we learn that "Thirteen" is really a planetary agent from the future, using science of that age (shades of The Flash's Abracadabra) to regain the missle which contains instruments that could have destroyed the world of 1967. Why? Because its operation was beyond the ken of NASA's top scientists and the object of everyone's attention was sent back in time by accident. The beaten Ghost, back in the netherworld where he is reveered as ruler because he looks just like the original messiah of that world, promises himself total and final triumph over Captain Atom at "The Showdown in Sunuria". But that was not to occur as the title was cancelled along with all the other action heroes in the Charlton stable. Management decided to resign from the marketplace and stay with other material which sold better. They were gone from the newstands. Peacemaker, Thunderbolt, Judomaster, Blue Beetle...and Captain Atom. E-Man was to come years later.

Captain Atom did return...in 1975. Charlton's pseudo-house journal for fans, "The Charlton Bullseye" featured that last story in its first issue, with the sequel, "Two Against Sunuria" to appear and close the book in Bullseye No. 2. The Ghost teleports both the Captain and Nightshade to his new planet, reveals himself as Alex Nois to the both of them and in doing so tips his hand that he is not "The Faceless One" that the women of Sunuria revere as a God. A formal trial by combat begins between the two men, while Nightshade goes her way to find a means for both of them to escape. She does, with help, and again it seems that The Ghost has perished as Captain Atom and Nightshade return to their time and space dimension.

And that is it. Two power births, two costumes, an unofficial team-mate, revelation of identity and adventures that ranged from Cape Canaveral and saving runaway rockets to space ship trips into other dimensions and worlds. A variety of foes that used mechanics, electronic devices, scientific wizardry and plain old spy methods. Captain Atom faced them all, and did everything that one expects of a good super hero. He may not have been the best, but to his publisher he was. He was one of the earliest to use the atom as his theme and power base in the post 50s. His place in comic book history is secure.



GAMMILL '77

TWO OF THE GREATEST FILMS YOU'VE PROBABLY NEVER SEEN

BY JAMES VAN HISE

The world of movie making and the studio moguls is a peculiar one. There are films made which are either never released or are sold directly to television because the studio didn't have enough faith in the finished product to spend the large amount of money needed to distribute it properly. Then there are the cases of those films which fall in the middle. They have been released but only on a very, very limited basis. We will be discussing two such films here: DARK STAR and THE ROCKY HORROR PICTURE SHOW.

Both of these films are of interest to our genre because one is a straight science fiction satire with glittering special effects and the other is also a science fiction satire but on an entirely different level.

DARK STAR - A Jack H. Harris Presentation, released by Bryanston Pictures. 12/74. 83 minutes. Rating: G. Produced & Directed by John Carpenter. Executive Producer Jack H. Harris. Written by John Carpenter & Dan O'Bannon. Production Designed by Dan O'Bannon. Assoc. Producer & Assistant Director J. Stein Kaplan. Director of Photography Douglas Knapp. Additional Photography, Cliff Fenneman & Dale Belden. Camera Assistant Nick Castle. Film Editor Dan O'Bannon. Sound Recordist, Nina Kleinberg. Sound Effects by John Brasher. Sound Effects Cutter, Nick Spaulding. Re-recordist, Leslie Shatz. Associate Art Director, Tom Wallace. Production Assistant, Terry Winkless. Key Grip, Les Rumsey. Chief Carpenter, David Seal. Production Associate, Jack Murphy. Music Composed & Conducted by John Carpenter. Song: "Benson Arizona", lyrics by Bill Taylor, sung by John Yager. Color by Technicolor. Special Effects Designed & Supervised by Dan O'Bannon. Optical Effects & Visual Effects Consultant, Bill Taylor. Animation Design, Bob Greenberg. Special Animation, John Wash. Miniature Construction, Greg Jein & Harry Walton. Paintings by Jim Danforth. Technical Advisor, Ron Cobb.

CAST

Doolittle.....Brian Narelle
Talby.....Andreijah Pahich
Boiler.....Cal Kuniholm
Pinback.....Dan O'Bannon
Commander Powell.....Joe Saunders
Mission Control.....Miles Watkins
Computer.....Cookie Knapp

When DARK STAR was released in 1974 by Bryanston Pictures, it was not given the exposure or the push that would have made it a real success. It played at drive-ins and other theatres which produce less revenue because they're in smaller cities. For instance, in Florida it played at an indoor theatre in West Palm Beach, a drive-in in Tampa, and it never played in Miami at all. Bryanston never gave it a chance. Perhaps if they had they could have forestalled their demise as Bryanston went bankrupt whereupon DARK STAR was pulled from distribution altogether. Bryanston has gone through bankruptcy proceedings and all their holdings have been tied up by this. Whether this has been settled and what the fate of DARK STAR is regarding a new owner is undecided. Hopefully it isn't languishing somewhere due to legal technicalities.

Both of the films in this article will be discussed as to their value in general and in regards to what makes them tick. The more detailed background stories on the films and the people who created them will be saved for extensive articles on each which will be done in the coming months as part of the "Films Fantastique" series in the RBCC.

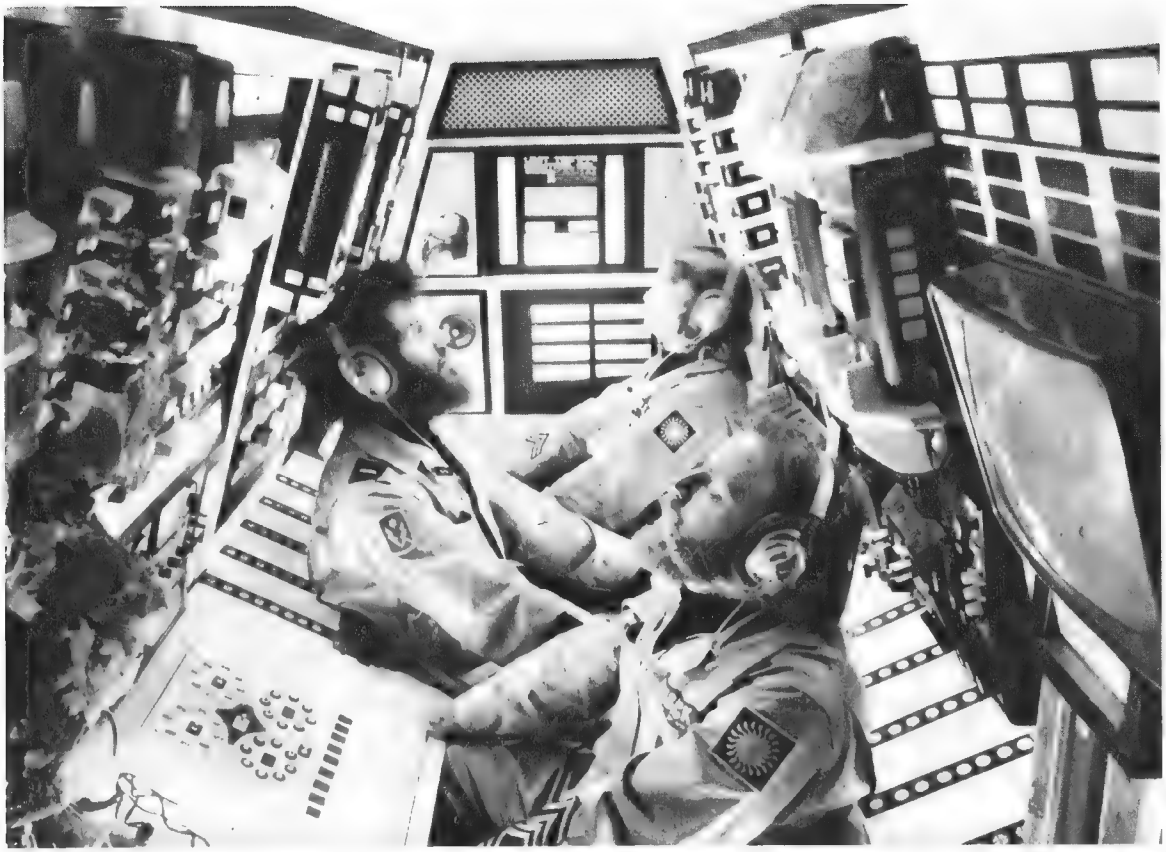
DARK STAR has been described as science fiction, satire, comedy, action and adventure, and indeed it is all of these and more. It is a unique film which is to a great extent the product of the mind of Dan O'Bannon who also plays one of the main characters. If you look over the production credits listed for DARK STAR on this page you'll see O'Bannon's name listed several times in prominent creative positions.

As Sgt. Pinback, O'Bannon is a scene stealer whose carefully crafted character draws more interest than does any of the other characters. The personalities of Pinback's fellow shipmates aboard the starship Dark Star are explored and defined, but not to the degree that the neurotic Pinback is portrayed. After being in space for twenty years (and aging only 3 years) we can see them falling apart from boredom and lethargy. When the computer notifies them that it has registered a malfunction, Doolittle obviously doesn't care and says they'll just wait and see what it is when it goes bad. At one point Doolittle makes a report on the ship's log and tiredly reports that a cargo hold ruptured and the ship's entire supply of toilet paper self destructed. They sleep in an empty food locker because the living quarters were ruptured. When Pinback suggests that if they were to fix the hole they could pump air back in to it and sleep in real beds again, the other crew members ignore him.

The mission of the Dark Star is to seek out and destroy unstable planets. The crew have gotten to point where they look upon each detonation with a certain secret glee. After destroying an unstable planet at the beginning of the film, Doolittle tells Boiler to, "find something I can blow up!"

The unstable planets are destroyed by huge bombs (called a Thermo-Stellar device) which have a computer mind which can be communicated with verbally. Not only do they tell the bomb to arm itself but they casually ask it if it happens to know when it is supposed to destruct. Due to shipboard malfunctions involving the communications laser, bomb number twenty keeps getting prematurely lowered from the bomb bay. The computer continually has to talk the bomb into returning to the bomb bay. The second time this happens the bomb agrees to return but with amusing foreshadowing it says, "Very well, but this is the last time!" When this bomb is later correctly scheduled to be dropped but the coupling doesn't release it, the bomb refuses to halt its destruct sequence. Doolittle has to talk the bomb out of blowing up by using phenomenology to convince the bomb that it can't really tell fantasy from reality. It's an incredible sequence.

There are many things in this film which set it apart



DARK
STAR

from other SF films in its deliberate attempt to satirize them. The four crewmen of Dark Star are sloppy and unshaven with long hair and beards. They are the complete antithesis of the heroic, cleancut astronauts of the typical Hollywood SF opus.

The theme music in DARK STAR is largely eerie moog music, some of the most moody and effective use of the moog I've ever heard. It also makes use of country-western music as a response to the use of classical music in SF films following "2001". The country piece is used over the openning credits of the film about ten minutes after the beginning. The song, "Benson Arizona", is oddly enough written so that it can take on double-meanings in its lyrics which will apply it to the SF ambience of DARK STAR. The introduction of the song into the film is clever as the song is part of the music in the ship's computer which the crew can play whenever they wish.

Even though the budget was an astonishingly low $60,000, the special effects are strikingly superb, including a jump to hyper-space such as STAR WARS used later.

The classic sequence of the film involves Pinback's battle of wits against the ship's mascot known only as the alien. It looks like a large spotted beachball with claws. The alien escapes from its holding locker when Pinback goes to feed it and when he tries to capture it the creature turns the tables on him and traps Pinback in the central trunk elevator shaft. Pinback's efforts in escaping are incredibly hilarious. This sequence more than any other shows off O'Bannon's skill as an actor.

DARK STAR is an imaginative, skillfull and very funny film. The conclusion is both wild and unexpected. Among the people who have seen this film it is much admired, but the problem is that relatively very few people have seen it and the talent and imagination that went into its production deserve the support that it would receive from a wider viewing audience.

Dan O'Bannon has since become involved in other SF projects including doing computer animation in STAR WARS.

* * * * * *

THE ROCKY HORROR PICTURE SHOW - A 20th Century Fox Release. 11/75. 100 minutes. In Eastmancolor. Executive producer, Lou Adler. Produced by Michael White. Directed by Jim Sharman. Associate producer, John Goldstone. Original musical play, music and lyrics by Richard O'Brien. Screenplay by Jim Sharman and Richard O'Brien. Musical direction and arrangements, Richard Hartley. Director of Photography, Peter Suschitzky. Film and music editor Graeme Clifford. Design by Brian Thomson. Original costumes designed by Sue Blane. Art Director, Terry Ackland Snow. Choreography, David Toguri. Special Effects, Wally Veevers. Sound, Ron Barron. Assistant Director, Mike Gowans. Rating: R.

CAST

Dr. Frank N. Furter.....Tim Curry
Janet Weiss.....Susan Sarandon
Brad Majors.....Barry Bostwick
Riff Raff.....Richard O'Brien
Magenta.....Patricia Quinn
Columbia.....Little Nell
Dr. Everett V. Scott.....Jonathan Adams
Rocky Horror.....Peter Hinwood
Eddie.....Meatloaf
The Criminologist.....Charles Gray

"Don't get strung out,
By the way I look,
Don't judge a book by its cover"

Although ROCKY HORROR isn't an inter-galactic fantasy, the only way it could possibly be called more earth-bound than DARK STAR is that it all takes place on Earth. But the story itself and every way in which it is presented is as bizarre and multi-leveled as can be and still be coherent. Even when it seems that insanity is reigning, the intelligence of the script lets you

know that there is sanity behind it. It is easily the most wild and incredible film I have ever seen. The word weird comes easily to mind and rightly so. This film not only satirizes all the classic elements of the old horror and science fiction films but also explores the nature of decadence and pleasure.

On the surface it's a strange Rock Opera whose music deals conversely with science fiction themes, classic films, and sensual delights. But those same lyrics show that it is indeed much more. With lines such as "Don't dream it, be it", we can see the concepts being explored.

Based on a British musical (which was voted the best musical of 1973 in the London Evening Standard's annual poll of drama critics), the stage production didn't fare well in the U.S., playing to receptive audiences in 1974 in L.A. but not doing as well in New York City in 1975. By this time the film had been finished but when Fox found that the play had closed after 45 performances in New York, they backed off, fearing the film would flop after they spent a lot of money to distribute it. Even though the stage production in London is, I believe, still playing, the film has received only very limited distribution and at last count was playing in only five theatres in the United States. But in those few theatres a phenomenon has occurred. A cult has built up around the film as people return time and again to these theatres to view it. During the wedding scene at the beginning the audience throws rice. When Brad and Janet's car has a flat and they have to walk in the rain the audience takes out newspapers to cover their heads. Many know the lyrics to most of the songs and they sing along. All this for a bizarre musical in which the main character (Frank N. Furter, pictured above) is a bisexual from the planet Transexual in the galaxy of Transylvania. His entrance in a Dracula cape which unfurls to reveal him in outrageous drag is greeted with cheers. He is a hero. Audiences return to fill up every seat to view the wildness and hear the music.

The music is excellent and well crafted. The lyrics are clever and do more than just fit in with the tune. For some reason the American version of the print of ROCKY HORROR has two less songs. One, "Superheroes", is sung by Brad and Janet after they escape from the castle at the conclusion as it blasts off. It's one of the most probing and interesting songs in the film. The other song should have appeared over the closing credits as it is a reprise of the title song, "Science Fiction Double Feature" in which the epilogue to the film and the characters is given. The American version instead has a reprise of "The Time Warp" over the closing credits. Why these changes were made is rather inexplicable, but they don't really harm the film by their absence, it's just that they alter slightly what had been a perfect ending.

Fans of ROCKY HORROR have had a hard time finding the movie soundtrack record. One source is Nostalgiaphon, P.O. Box 13205, Whitehall, Ohio 43213. Write and ask for a catalog.

ROCKY HORROR obviously had a good budget because the costumes are excellent, not to mention the sets!

The cinematography and direction is very creative right from the start. The openning song of the film which intermingles with the introductory credits is sung by a set of lips against a black background. It's amazing how entertaing the red lips and teeth can be when they fill the screen. It's quite unusual but excellently done. The lips belong to Richard O'Brien.

Richard O'Brien is to ROCKY HORROR what Dan O'Bannon is to DARK STAR. They each created the stories for the films in which they play major supporting characters. Richard O'Brien plays the semi-bald Riff-Raff (he appears in both stills on the preceding page, although in the second one he has undergone a transformation for the climax of the film). People involved with movies often complain that they lose creative control and the film suffers. In the cases of Dan O'Bannon and Richard O'Brien, they retained creative control and the resulting films are fitting tributes to their creativity and genius. No better argument for creative control of the artist can be made than this.

One of the interesting approaches used in the film is the juxtaposition of the criminologist (who is supposedly telling the story) to the story he is telling. The cuts back and forth between him and the story are often quick and hilarious, especially during "The Time Warp" dance number when he demonstrates a different step with each cut until finally he's standing on his desk doing the steps. Surprisingly enough, the cuts back and forth blend together perfectly and make a fast musical number even faster. During other interludes with him there are things in the background to notice. For instance, at one time a large book which is open next to him is an E.C. PORTFOLIO which is open to a page with a full color "Weird Fantasy" cover. During a dinner sequence which has parallels to the Last Supper, a book behind him is open to a painting of this very subject.

Another interesting touch apparently is done to state that all this happened in 1974 because when Brad and Janet are driving down the dark road in the rain at night, their radio is broadcasting Nixon's resignation.

One of the classic elements lampooned in the film is the Frankenstein syndrome. In the still above we see that the mad Dr. Frank N. Furter is creating life, only in this case the creature he is making has "blond hair and a tan, and he's good for relieving my tensions." This goes on and mocks the wedding scene at the openning of the picture as Frank N. Furter and his creation retire to their bridal suite to a few chords from "Here comes the bride." The wedding scene in the openning is also mocked by Riff Raff and Magenta right after Brad and Janet arrive at the castle as Magenta hangs over the staircase and throws the feather duster to Riff Raff. I should also point out that Tim Curry appears as the priest at the openning wedding scene (but without makeup) and Riff Raff appears as well, but is recognizable.

This film has a lot to it. It is more than the surface strangeness would initially lead you to believe. Much of the casual sexuality of the film may seem shocking, but that's because it's treated in a casual manner although the music underscores the fact that this film takes itself more seriously than it looks like it does.

HOWARD PART 1

2701 Maplewood Dr., Champaign, Ill 61820

NO, HOWARD THE DUCK is not the greatest comic creation in the world. Nor is the satire in the series consistently successful. But Steve Gerber's duck books are unquestionably the most innovative development in four-color comics in a decade (since Stan Lee and Jack Kirby revitalized superheroics).

It is unlikely that Howard the Duck will stand someday with Spider-man, the Fantastic Four, the EC line, and Superman --unlikely because those creations sparked imitations and set trends. As yet no one is imitating Howard. So Howard may very well join instead the ranks of Captain Marvel, Plastic Man, and the Spirit as a truly unique comic book invention.

I confess that when I first encountered Howard I didn't expect him to be all that unique. I thought immediately of Bob London's DIRTY DUCK--irascible, cynical, cigar-smoking. And as the tide of acclaim for Howard rose, I thought too of Al Fagaly's SUPER DUCK of a generation ago--of his volatile temper and continuous run of bad luck. But Howard has exceeded my expectations; save for his temperament, there is little about him to compare to his web-footed predecessors.

(That includes Donald Duck, the threatened suit by Disney Studios notwithstanding. The idea that Howard is a swipe of Donald is ludicrous to anyone even vaguely familiar with both characters. And when you think of the dozens of duck characters that waddled thru the comic books of the '40s--unscathed by the wrath of Disney--the over-protectiveness of the Disney dynasty in the '70s seems even more absurd. The next thing you know, Disney will turn on the animal kingdom itself, alleging that every animal in it represents an encroachment on some copyrighted character. Surely animals are "in the public domain"--as are Cinderella, Snow White and the Seven Dwarfs, Robin Hood, etc.)

In the first two stories in which Howard appeared in a starring role ("Frog Death" and "Hellcow"), Howard showed only modest promise as a vehicle for satire. The mock heroic thrust of the tales did little more than rehearse the Marvel penchant for self-satire. It was largely the Marvel World that was satirized--the conventions of superheroics. Like Spiderman, Howard is the little appreciated and very nearly outlawed savior of the world. But the seeds of the profounder questions that animate his subsequent appearances are sown. Stranded on earth, far away from his native world, Howard wonders what a person does to survive in a world where he doesn't belong.

The question becomes the banner under which Howard appears in his own book: Howard the Duck is "trapped in a world he never made." And which of us is not? The similarity of our circumstances make Howard a kindred soul. And the unexpressed question beneath the banner on the cover ("How do we survive in a world we never made?") poses a philosophical problem worthy of careful attention.

BUT HOWARD is more than a sympathetic character with existential problems akin to our own. He is also an alien --and a duck. The former circumstance gives him clarity of vision. He can see through the conventions of our world and pinpoint the folly in them because native custom hasn't blinded him. Like Oliver Goldsmith's Chinaman, Howard is not acclimated to his new surroundings. Since he was not born and raised in our social traditions, they strike him as separate entities--sometimes meaningless, sometimes harmless, but to his alien vision, divorced from the business of living until the reasons for them become apparent.

The satiric advantage of this perspective is that the reasons for social behavior must be shown to be sound--or else the behavior is seen as foolish.

All this makes for a fairly deadly brew. But Howard's being a duck is the saving grace of an otherwise potentially depressing philosophical treatise. It is here that HOWARD THE DUCK approaches high comic art. Only the art of the comics can give us the pictures as well as the words--pictures that temper the satirical diatribe. The pictures give the satire a sharper cutting edge. But they also give us Howard in all his duckishness. And while his duckishness emphasizes his existential problem, it also makes his predicament comic. And if we can laugh at Howard, we can laugh

at ourselves a little too. And that is undeniably healthy.

Samuel Johnson, England's 18th century literary lion and self-proclaimed guardian of public taste, said somewhat belittlingly of Swift's GULLIVER'S TRAVELS that "when you have thought of big men and little men, it is very easy to do all the rest." True--and the same may well apply to Gerber's HOWARD. It all seems so logical, so easy. But the genius of it was in thinking of big men and little men. And of a duck.

SATIRE IN COMICS that dares to be philosophical seems to me worthy of more than the routine examination I've thus far made. So in this and the next COMICOPIA, I offer my brief analyses of the satire in the first 14 issues of HTD. (With #14, Howard regains his "sanity," and that issue therefore seems as good a temporary stopping place as any.)

I admit, reluctantly, that my emphasis is on the satire as revealed by plot; and in choosing that emphasis, I virtually ignore the fact that HTD is comic art. Although I generally agree with Christopher Melchert that comic book stories aren't worth much analysis as stories, I violate the principle here in the interest of brevity. I'm aiming for an overview of HTD's satiric message, and such an overview would be too long in coming (and might get lost in a forest of trees) were I to take enough space to properly analyze the comic art of HTD as well as its satire. It deserves that analysis, however; and I gesture to my conscience by doing a more thorough treatment of #4. Otherwise, it is chiefly the satire that I'm considering. That HTD can be examined almost exclusively in these terms is perhaps another measure of the Gerber accomplishment.

One cautionary note: satire is usually defined as "the ridicule of human vice or folly." The operative word for me is "ridicule"--thus, the object of any satire is that which is made laughable or ridiculous. In identifying the objects of satire in each issue, I mention only those that the plot itself subjects to laughter--ignoring (again, in the interest of brevity) the victims of the numerous satiric comments and sarcastic asides scattered through the books. I'm afraid I must also overlook innumerable evidences of Gerber's verbal facility and trenchant wit; but perhaps it will serve for the nonce if I simply acknowledge that his gift in this is considerable.

• HTD #1--"Howard the Barbarian" / OBJECTS OF SATIRE: the Marvel World and the economic "genius" of man.

The mad sorcerer Pro-rata represents man's economic genius gone wild. And his absurd vision of the world in accounting terms ridicules both man's world-controlling economic pretensions and the Marvel World's supervillains with their universe-conquering ambitions. Esconced in a tower of plastic credit cards, Pro-rata is nonetheless defeated--destroyed--when he is engulfed in the flaming river that burns because it is so polluted. Thus, in the satiric metaphors of the tale, the economic genius of man is defeated by the environment that his genius has done little more than pollute. That all of this takes place under the rubric of "barbarianism" sharpens the barb of the satire. (And the duck in barbarian garb adds derisive laughter to the story's ingredients.)

• HTD #2--"Cry Turnip" / OBJECTS OF SATIRE: the Marvel World (Killraven) and romantic visions of superheroism.

Arthur, a writer whose life has fallen short of his romantic vision of it, finally realizes his ambitions--but as a turnip. Possessed by an alien being (a turnip), Arthur acquires superhero powers and leaps about in a frenzy of deeds of derring-do. From this alone, we may conclude that man as man cannot achieve romantic superheroic visions of himself. And Arthur himself learns and announces the lesson: humanity is banal, not heroic--except in imagination (only the soul may leap to heights of fantasy). The Kidney Lady, representing rampant fanaticism, appears for the first time.

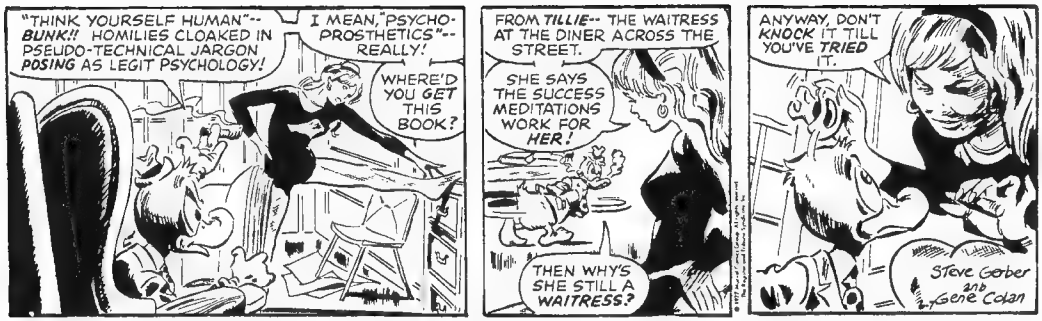
• HTD #3--"Four Feathers of Death (Quack Fu)" / OBJECTS OF SATIRE: the Marvel World (Kung Fu and Conan) and the pop street culture ideal of macho violence.

After seeing a kung fu movie, Count Macho and his street thugs escalate post-film imitative play into real, mortal violence. Sarcastically, Howard comments on the brutality and violence in "entertainment" that misrepresents an ancient philosophy, making violence socially acceptable and street fighting a high form of artistic expression. In a comic parody of kung fu, Howard learns quack fu, and then he engages Macho in battle. Enraged and humiliated by his failure to squash Howard (a failure that insults his manhood), Macho throws himself off a high building in a hysterical attempt to get at the duck. Macho, in effect, is destroyed by his own vision of his macho self.

The threat of death and Macho's raging give the satire here a grimmer cast than earlier. Kung fu, however, is ridiculed laughably. The lesson is that any cult of macho violence is essentially self-destructive. And the Marvel World itself is singled out for a satiric jab: Count Macho looks amazingly like Conan, the Marvel embodiment of macho violence.

• HTD #4--"The Sleep of the Just" / OBJECTS OF SATIRE: superheroics again and the ruling opinions of conformist society, the establishment.

His nonconformist (i.e., creative) attitudes stifled by society's educational efforts and mores, Paul Same, artist, retreats from the real world and its smothering threats by sleeping. Asleep, he lashes back at society--its hypocrisy and its conformity--as Winky-man, a vengeful sleepwalker. With Winky-man serving to release his hostility, Paul Same finds his creative juices flowing again:


"THINK YOURSELF HUMAN"-- BUNK!! HOMILIES CLOAKED IN PSEUDO-TECHNICAL JARGON POSING AS LEGIT PSYCHOLOGY!
I MEAN, "PSYCHO-PROSTHETICS"-- REALLY!
WHERE'D YOU GET THIS BOOK?
FROM TILLIE-- THE WAITRESS AT THE DINER ACROSS THE STREET.
SHE SAYS THE SUCCESS MEDITATIONS WORK FOR HER!
THEN WHY'S SHE STILL A WAITRESS?
ANYWAY, DON'T KNOCK IT TILL YOU'VE TRIED IT.
Steve Gerber and Gene Colan

A SAMPLE OF THE NEWSPAPER strip version of HOWARD, showing Colan's rather wispy, sketchy style.

he paints during the day and finally gets a one-man show. Expression of hostility serves as a metaphor for ignoring the suppressive influences of conformist society; when those are ignored, creativity can bloom. Paul emerges as a whole man and artist when he acknowledges that he is Winky-man and can express his hostility in a waking state.

On the one hand, this is a parable of the creative artistic consciousness--and a quite personal parable: Paul Same looks unmistakably like Steve Gerber. But the tale has larger implications.

In a flashback to Paul's youth, the educational system (through which we all progress) is seen as the villain: it is the schools which enforce conformist behavior, stifling any deviant (that is, creative) expression. Occasional satiric comments suggest that we are all sleepwalkers--all forced to suppress our creativity (or sensitivity) in conforming to society's mores. Suppression makes us insensitive, destroys alertness. For a better world--and more whole personal lives--we must all do as Paul does: we must wake up, express both our hostilities and our sensitivities, and live. Otherwise, as the story's title suggests, justice sleeps. The effort is not without hazards. Howard points to the dangers in "waking up" (in expressing our innate humanity, sensitivity and alertness): "The crowd won't cheer if you yank off a bald lady's wig."

The satiric thrust of the story undercuts somewhat the lesson of the parable. Winky-man is a rather ridiculous figure--insofar as he mocks superheroes. But his cause is nonetheless just, and our perception of that allows us to laugh at him while still respecting what he represents.

GENE COLAN makes his debut as Howard's artist with this issue, so let us stop here a moment to sample the ways in which Colan tells the story by exploiting the medium of comic art.

The opening splash page plunges us immediately into the action--and masterfully sets the late-evening/early-morning scene at the same time. The action moves forward continuously for the next two pages, and the orderly flow of events is appropriately conveyed in layouts that use conventional shaped panels, no unusual configurations. Continuity of action from panel to panel tends to stress the visual character of the medium, and Colan capitalizes on the visual even further by varying camera angles and distance.

Close-ups function dramatically: page 2, panel 7 (2/7) zeroes in on the boarder's amazement when she realizes Howard is a duck; 3/1 and 3/2 heighten suspense by narrowing in on Howard and the door, thereby withholding any visual evidence that would contradict Howard's suspicion of impending danger. Then in 3/3, the large panel reveals with crescendo effect the source of the midnight knockings.

In 6/1 and 6/2, the layout suddenly tilts, emphasizing Paul's distorted perception of events. The narrative in 6/1 is a bit excessive, given the graphic depiction of exactly what is being described; but the words do shorten the sequence in order to get on with the story. Conventional layout resumes as events unfold without further alarm until the increasing disorder of Paul's psyche is again underscored by the layout of page 11.

The wordless (though not soundless) simplicity of 14/4 dramatizes the seeming finality of Howard's exit--which is immediately undercut by Howard's doubtful and thoughtful pause on the other side of the door (14/5). A close-up of Paul (14/6)--shaded to suggest an eerie threat--focuses on eyes perhaps verging upon madness, foreshadowing coming events.

On the next page, Howard tries to put Paul and his problem behind him, but alone in the dark (the black panels enhance his solitude), his restless mind continues to noodle over the implications of what he's heard. Finally, he surrenders to the temptation to do something--his decision emphasized by 15/5: symbolic close-up of turning on the light (he can't black out the problem). Thus, the meaning of Howard's words are enhanced by the visual effects in the series of 4 panels culiminating in 15/5.

The irregular layout of page 16 permits a large panel to herald Winky-man's first appearance. (The sleepwalking Winky-man expresses Paul's hostility--and his otherwise sup-

GIRLS OF comicopia

WITH LI'L ABNER's last appearances so fresh in memory (Nov. 5, daily; Nov. 13, Sunday), this seems a good time to remember that Al Capp was one of the great drawers of lithesome lovelies. Before starting ABNER, Capp ghosted JOE PALOOKA for Ham Fisher and is credited with giving the girls in that strip a healthy dose of sex appeal. And the gals in ABNER were equally healthy. Capp's women stack up well in any costume ("Anyone who likes small bosoms," he once said, "--let 'em read ORPHAN ANNIE."), but the customarily tattered raiments of the Dogpatchers gave Capp the opportunity to display more leg than he could in any other setting, and he took advantage of the option. But Capp was--is--more than a drawer of beauteous damsels. He's also a master satirist.

Charlie Chaplin credits Capp with opening "new vistas of broad buffoonery with inspirational satire." John Steinbeck called Capp "the best writer in the world"--and surely the "best satirist since Laurence Sterne. Capp," he went on, "has taken our social structure, our economics, and examined them gently like amusing bugs. Not very many of our institutions and states of mind have escaped Capp." At the same time, Steinbeck observes--citing as examples the language and traditions of Dogpatch that have become parts of Americana--Capp "created folklore as he went along and made it stick."

As a satirist, Capp ridiculed the pretensions and foibles of man--greed, bigotry, egocentricity, selfishness, vaulting ambition. All of man's baser instincts, which Capp saw manifest in many otherwise socially acceptable guises, were his targets. And he took as his task the unhorsing of the pretensions that masked those follies.

Li'l Abner was the perfect foil in this enterprise: naive and unpretentious (and, not to gloss the matter, just plain stupid), Li'l Abner believed in all the

pressed creativity: Winky-man speaks in rhyme.)

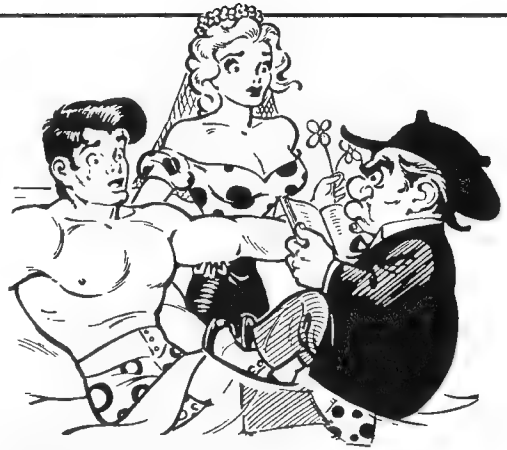
On page 17, Howard's mute presence in panels 2-6 comments with the comic effect of his facial expressions on the insanity of the argument going on over his head. The verbal narrative excesses of 22/1 are balanced with the vigor of the action depicted; and the words thus become a kind of musical background to the visuals. With the entrance of Winky, unusual perspectives heighten the drama of his appearance and threatened action.

The last panel on page 23 contrasts in a single unit (1) Howard's questioning of the placid appearance of things with (2) a tableau depicting that very appearance and Bev's unquestioning endorsement of it. The distorted perspective of 26/3 warns us of an impending mental crisis--which occurs three panels later as Paul seems to leap out of the panel towards us. The irregular layout of page 30 underscores the action; and repetitive uniform shapes of 30/4-6 suggest the rapid transformation that Paul is achieving.

The story concludes with two panels whose subjects and restful, unexceptional composition suggest the repose that Paul's lacerated soul has presumably achieved after all the frenzied activity of the preceeding page. But Howard's last words stand in ironic contrast to the visual message.

This is by no means a complete analysis of the ways in which the resources of comic art are deployed in HTD. But it does suggest the kind of analysis possible (for some of which, I am indebted to C. Melchert's insights).

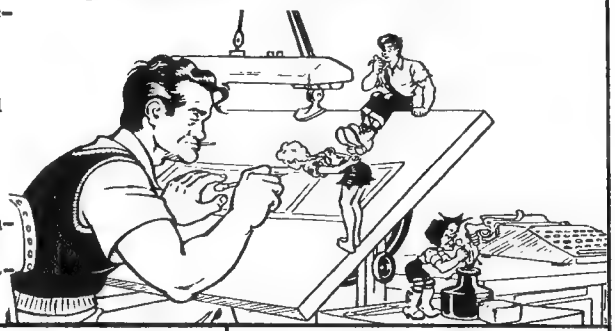
GENERALLY speaking, HTD is comic art of a high order. Verbal/visual blending is regularly achieved --the words adding to the meaning of the pictures and vice versa. Occasional verbal excess is sparked by Gerber's wit and usually balanced against vigorous visuals. And for the most part, the stories are told in large sequences of continuous action and dialog rather than in visual tableaux that illustrate bits of narrative while leapfrogging the action forward from one separate scene to another (in the manner, say, of



idealistic preachments of his fellowmen--and was therefore the perfect victim for their practices (which invariably fell far short of their noble utterances). Because most of us are idealists (in name, at least), we see in Abner an aspect of ourselves. But we also see his stupidity--and thus we see how stupid we are if we believe in what we say too uncritically, without realistic allowances and skeptical reappraisals. We cannot, after all, escape entirely the human condition. We can try--but only if we recognize it for what it is, if we undeceive ourselves about our most fondly held self-images, if we tear the rose-tinted spectacles from our eyes, can we hope to achieve any measure of success at being what we want to be. Capp tried to help us accomplish this by showing us what we sometimes are and by contrasting that to what we say we are.

Capp's vehicle was burlesque, a mode of satirical comment that allows no fine gray shadings--only stark blacks and whites. In recent years, Capp has been criticized for the unyielding rigor of his attacks on the New Left. It was claimed that he had defected from the Liberal Camp and gone over to the Right. Not so. Capp's objectives remained the same. The fanaticism of the New Left is no less a human folly than the rigidity of the Right, his target in previous decades. Capp took folly where he found it (the more contemporary, the better) and unceremoniously ripped the self-righteous veils away. His method permitted no qualifying disclaimers, and so his burlesques seemed narrow and single-minded.

I heard Capp give a speech one time, which he concluded by reminiscing about his boyhood. In his polyglot neighborhood, the kids frequently ate at each other's homes--enjoying without prejudice Jewish bagels at one house, Hungarian goulash at another, Irish stew at yet another. All his adult life, Capp said, he has been trying to return to the open society of his childhood, where kids accepted each other for what they were--without the blindered vision they would eventually inherent from the pretensions of their adult society.



PRINCE VALIANT). Narrative blocks mark scene shifts or serve during dialog pauses as a commenting Greek chorus. Meanwhile, the "cartoony" appearance of Howard permits exaggerated action and reaction, heightening the comedy of the satire.

• HTD #5--"I Want Money" / OBJECTS OF SATIRE: the demeaning nature of most jobs and the prerequisite for most employment: blind insensitivity.

Howard begins to face reality--the necessity for employment as a means to survival. He takes and loses two jobs (loses them because he cannot stifle his sensitivity) and finally earns money by winning a wrestling match and capitalizing on his being a freak, a duck. He takes a job as a duck on a kiddie TV show; but can't stand the phoniness of the show's attitude and star, Gonzo the Clown. He becomes a bill collector; but gives it up because he cannot be insensitive enough to gouge money out of those who cannot afford to pay. Finally, he meets Emile Klout, "The Goat," in the wrestling ring, defeats him, but almost loses the purse on a technicality: he's not a "man" who stayed in the ring--he's a duck. Klout's manager does give Howard some money, though, because he doesn't want the papers to say that "a duck got his goat."

The message here is that reality (survival) often forces us to compromise our principles. There are parallels between Howard's match with Klout and the contents of a comic book that Howard ridicules early in the book as being "reactionary literature for kids." The comic book shows Quackie Duck defeating a large bear by evading the bear's attack and luring the bear to plunge over a cliff. These are "fowl aspersions," Howard says: ducks aren't violent and blood-thirsty. Yet the closing pages of the book find Howard doing exactly what Quackie does: in defeating a larger "animal" (The Goat), Howard acts out the very stereotype he is so critical of. Howard makes his money by acting just as savagely as the duck in the comic book.

Enough for now; the rest next time.

HAPPY HOLIDAYS--HARV

ARTIST PROFILE
MARC HEMPEL

Well, sir, it all began twenty years ago in suburban Chicago -- I was born. I picked up a pencil when I was one or two years old (filmed proof of this exists) and that was the beginning of my career as an artist.

I grew up (trying to make this as brief as possible) and entered Maine Township High School East in Park Ridge, Illinois -- which, incidentally is the school Harrison Ford of STAR WARS went to -- as well as Karen Black and a few, very few, other celebs. Well, anyway, I was halfway into my junior year at Maine when I began drawing for the school paper. My strips - "Neat-O Adventure Comics", "Weird Love Tales", "Good Art Comics", and others - won me much local acclaim. Three of these strips won a National Hallmark Award in Scholastic Competition my senior year. I also won (Is there no end to this boy's talent?) the Departmental Art Award when I graduated in 1975, and the John Philip Sousa Band Award, which has nothing whatsoever to do with art and wouldn't interest you good people at all probably. I also did work for the Year Book and program art for the Music Department.

My fan work began way back in 1974 when I drew a 10-page story for Mark Wheatley's Nucleus #9. Later fan art of mine appears in The Buyer's Guide #101, #115, #179, and #182; Deadspawn #2; and of cource, my recent RBCC stuff. I also did artwork for Bill Black's new book, Bizarre Thrills #1 which should be out by now.

My favorite comic/fantasy artists are Frazetta, Adams, Ditko, Jones Corben, Moebius and others which I'll probably remember later. Some fine artists of the past I really like are Van Gogh, Monet, Munch and other impressionists and expressionists.

As far as my own artwork goes, I always try to better what I've done previously, which I feel, is something any artist should do. I try to be conscious of chiaroscuro (light and dark) avoiding spotty dark areas, watching for reflected light. Correct anatomy and foreshortening of the human figure are essential, as is perspective. Most important to me, however, is composition-placement of subject on the picture plane. Though it should be somewhat balanced, a very balanced symmetrical drawing would become boring. I try to use unusual points of view whenever possible. I do break these rules of mine occasionally--just to break them.

Ordinarily I wouldn't go into my musical interests, but music is an important part of my life. At present, my favorite rock group (of seven years) is Santana. I also like Chuck Berry , The Four Seasons, Dylan, Mingo Lewis, Springsteen, Sousa (yes, John Philip), some Kraftwerk and Led Zeppelin and Leon Redbone.

Recently I've gotten fed up with the simplicity and repetition of rock and (yecch)Disco music, and intend to get into some jazz and classical stuff.

My comic collection is small, due mainly to lack of funds. The only titles I really try to collect are Spider-Man, the Warren mags, and now, Heavy Metal. Spider-Man #29 was my first Spidey and one of the very first comic books I ever bought--I've been hooked ever since. I've stopped buying new issues of Spider-Man because of Ross Andru's stiff, out-of-proportion, and all around sloppy rendition of Spidey.

I don't read (books) a lot at all. Those rare occasions when I do read, I like science fiction, which I'd love to get more of.

I'm at Northern Illinois University in De Kalb right now, where I paint, draw, and go to Happy Hour whenever possible.

I also have my first pro comic work as an artist on GASM, a new magazine much like Heavy Metal (but much better, of course). Mark Wheatley, an excellent artist, is also on the staff--he's really responsible for showing my work to the editor (yes, it does help to know somebody in New York). The comic page you see here is the sample page which got me a job on their staff a while back. However, I was dropped because my work was deemed too "comic-booky." I then sent them a sample panel done in the style of my John Carter and Star Wars drawings, which they liked---and they decided to use me.

Well, that's about it. In closing, I'd just like to say I hope you like my work--and please tell all your friends to buy five copies of GASM! Well, maybe five copies is a little ridiculous --- how about ten.....?

ZZAAKK!

COMIC COLLECTOR'S comments..

by howard p. siegel

fandom abroad

Recent fan publications from England, Australia and New Zealand reveal that panelologists in those English speaking countries have caught up with us. Their zines now follow our formats and subject matter; and they are establishing a good representation of artists and writers. It is evident that Marvel has been instrumental in achieving that level of quality, since the major portions of most zines cover that publisher's product with careful inspection and keen interest. England's BEMUSING and New Zealand's STRIPS are examples of this modern result. Martin Lock, editor/publisher of BEMUSING says, in a letter, "...British fans are very much U.S.A. orientated, especially at the younger end. Marvelite dominated thanks to new regular distribution of 20 titles plus weeklies. There is a separate fandom dealing with the old weekly series of comics such as MAGNET and BEANO, but it's middle aged and more interested in the nostalgic aspects. Lately, however, Marvel seems to be wearing thin in popularity and sales. Captain Britain is about to lose his own comic and will be merged into SUPER SPIDERMAN. The average weekly sales are between 40 to 60 thousand per titles, which is far behind the leader, IPC and runners-up DC-Thompson, Polystyle and Independent TV Publications. This despite premiums, promotions and other merchandising gimmicks. In a recent interview, Marvel editor Neil Tennant said that despite this, plans are in the works to expand the range of reprint titles, and add new monthlies such as THE SAVAGE SWORD OF CONAN and science fiction themes. At one time these decisions were made exclusively by New York, but this is no longer the case. Decision making is now shared between Sevenoaks and Marvel, and comic content will be done in Britain. Marvel Treasury Series sell for the equivalent of 86¢, regular comics for 20¢. One highlight that Americans may get to see is the team up between our Captain Britain and your Captain America against The Red Skull, with SHIELD lending a hand. The art was by Trimpe and Kida to start, with Buscema and Palmer later on.

Gold Key appeared here recently with a new TARZAN WEEKLY, edited by Russ Manning, scripted by Don Glut, layouts by Mike Ploog and inks by Dave Stevens. Korak was by Evanier and Boyette." Original British comics are somewhat behind us in subject matter. Titles such as VICTOR, WIZARD, BATTLE PICTURE WEEKLY, HOTSPUR, ACTION and BULLET devote much of their page count to World War II, domestic problems, exploration, athletics etc. John Ryan and I covered several of these magazines in detail in our 1977 coverage of Australian comics you may recall. However, let me cite some specific examples. "Major Eazy versus the Rat Pack" tells of the major's attempt to lead a "dirty dozen" band of commandos. "Johnny Red" is a pilot on the Russian front. In "Operation Black Death", secret agent Mike Nelson has penetrated Hitler's bunker. "Glasses to Glory" tells of a special pair of binoculars which show the past military exploits of an old Devon family. "The Iron Three" are youngsters being trained as the strongest lads in the world. Hardly as dynamic as American fare.

New Zealand is not as privy to American material at the rate and proliferation that her Commonwealth leader enjoys. That being the case, fandom there has been forced to create much of its own material to fill out a decent number of pages in zines such as the aforementioned STRIPS. In doing so, some real talent has been cultivated. One such comer is Colin Wilson, who is equally adept at copying Frank Bellamy as he is Will Eisner into his sword & sorcery and science fiction tales. A sampling appears here below. Attempts at adding their own brand of sex laden underground strips are amateurish and hopefully will crest and fall quickly. Because New Zealand must rely 100% on outside sources for professional comics, editors are limited in the range of subjects they can use.

In studying ours versus theirs, it appears that a whole era has been bypassed by overseas fandom in that they swung into the tide of our current products. Having been denied much of our 40s, 50s and 60s, they have no reason to ask about those times nor express interest in the so called American Golden and Silver ages. Per-

haps they will develop their own Jerry Bails to do this for them?

miscellanea

For those of you who take an interest in such things, "The Golden Tough" by Milo Winter is an oil painting of King Midas whose appearance smacks of old Shazam himself. One might suspect that the Fawcett people had seen this masterpiece while creating the Captain Marvel origin.

Dagwood sandwiches have become famous thanks to the Blondie strip. Kraft currently has a TV commercial exploiting the oversized snack; but Dean Young has gone everyone a step better. Chic's son has bought a building in Clearwater, Florida formerly occupied by O'Neal's Resteraunt and is remodeling it into a Dagwood Sandwich Shoppe. Young told reports that he has been thinking about such a shop since his college days. An opening date has not been decided on.

HAPPY BIRTHDAY YOU MISERABLE LITTLE LOUT! Andy Capp is 20 years old, read by some 250 million people in 43 countries and is one of the world's most popular anti-hero, male chauvinist, goldbrick and selfish lout. This description comes from his creator Reg Smythi, who readily admit that people made things out of him that were never intended.

Many historians consider KRAZY KAT to be the greatest comic strip ever created. George Herriman generally avoided politics in his strip; but a rare World War II panel deviates from this line by showing Ignatz and gang helping fight the Axis.

BOZKI. K.KET BEGS TO REPOTE THAT THE LAST BRICK IN THE LAST SIDEWALK IN HOTONINO HAS BEEN TOOK UP
AND HERE'S THE LAST HOD FROM KAPTAIN KELLY'S BRICK BAZAR ADMIRAL PUPP
THEN TEAR THAT KLINK APART - TAKE EVERY BRICK IN ITS KARKASS -
THE BEST TOSSING ARM IN HOTONINO MUST HAVE HIS AMMUNITION GIT BUSY
JAIL
SKAT YOU VARMINTS
THE GERMAN MEASLE AND THE JAP BEETLE INVADE HOTONINO HOUNTY - BUT IGNATZ THE MOUSE MARINE, HAS LANDED AND HAS THE SITCHIVATION WELL IN HAND.

WE MOVE TO THE CASTLE IN NOVEMBER. The Museum of Cartoon Art will enter a brand new, 101 year old mansion which once got itself listed in Ripley's Believe It Or Not because of its construction and is a National Landmark edifice. Being our own landlord will enable us to do things that we were not allowed to in the Greenwich building. In addition to gaining more display areas, rooms for library and studying use, it will enable Museum personnel to provide more services to the public including cartoon courses, seminars, receptions and film shows. I'll have a feature article on the whole bit soon.

IS STAN LEE TURNING HONEST? It would appear so based upon an address he gave at the Newspaper Comics Council's Spring meeting held at the Union League Club in New York City. Telling of Marvel's editorial policy, he said, "We always went with the trend. Whatever was current we published comic books about. At one time it was westerns, then war stories, animated animals, super heroes, or romance. I'd tell a writer to drop the western and write a war story. He'd say, 'But I don't know how to write a war story.' I'd tell him that it's all the same. Instead of saying, 'Drop the gun Podner,' say 'Drop the gun Sargeant,' or if it's romance, 'Drop that gun darling'." Marvelites have known about that schtick for years.

Much in the vein of Time-Life's many series comes the A to Z Encyclopedia of Collectibles, which will have a major portion of one volume devoted to comic books, BLB's, political cartoons and newspaper strips. Tree Communications is in the process of contacting many of our best collectors and authorities for their guidence, and the editor has promised me that it will be a factual honest discourse and presentation. I'll follow up on the progress and report on anything interesting in future columns.

THIS FROM S.M. "JERRY" IGER:"I've already turned down six figures for the movie and TV rights to my Sheena on my lawyers' advice." No wonder with the popularity of dynamic girls on the tube nowadays. The jungle queen is a natural.

By the time this appears in print, the "confidential" lid will have been taken off. My good buddy DON NEWTON advises: "If you like bombshells, here's one. I am going to be taking over CAPTAIN MARVEL. Moreover, Jack Harris sez to draw it realistically! Finally, they plan to bring him up to date. I'm going to get rid of his "wet look" and trim him down about 10 lbs." At last! The "Big Red Cheese" has always been Cap'n Newton's favorite costumed character, going way back. He did most of the art for the RBCC SPECIAL #8 on Capt. Marvel, collaborated with C.C. Beck on the never published NATIONAL LAMPOON article describing what happened to C.M. between 1953 and DC's reintroduction several years ago, and much more. For Don, and deservedly so, it's the culmination of all his ambitions. He has arrived!

The WONDERFUL WORLD OF DC COMICS continues to be a well researched, ever improving "specialty" from that publisher. What with the older editors and production people on hand, plus their morgue file, it is no wonder that the staff can authenticate facts and gather information that we fan writers are usually hard put to gather for a similar purpose.

SAM LIVES!

The 2' X 3' brochure read "A Great New Strip From The Most Creative Comics Studio In The World". No exaggeration. Already appearing in a total of 2200 newspapers around the world with Beetle Bailey, HI & LOIS and BONER'S ARK, working with a team that has enterprises of their own, it seemed impossible that Mort Walker could add another winner to his stable. But he did. Since its first release April 18th (daily) and April 24th (Sunday), the successor to SAM'S STRIP has been signed by 100 papers. In the comics strip game that is not short of sensational. The last strip to rise that fast in the sales charts of an ultra-competitive business was Dik Browne's HAGAR THE HORRIBLE. SAM AND SILO is more than a simple story of creation. It is one of reincarnation. It is the Phoenix long overdue in its rebirth,

SAM & SILO

By

Jerry Dumas

and

Mort Walker

The creative team that writes and draws **BEETLE BAILEY** and writes **HI and LOIS** has done it again!

Meet some of the delightful characters who live in Upper Duckwater (Pop. 437)

Granny Naps

She's a tough old bird with young ideas, a long memory and oodles of energy to spare.

Funny Floyd

Every small town has its local character. Upper Duckwater's Funny Floyd is a naturalist, a poet, highly educated and nuts.

Mr. Teetering

He's 97 years old and has been sick every day of his life except the day his wife left him.

Christie

The prettiest little girl in town. When the Emperor isn't wearing any clothes she says so

Foggy

Sam's dog. Not the smartest dog ever born, which makes him fine company for Sam.

HAVE, YOU GUYS QUALIFIED AT THE RANGE, RECENTLY?
WE DIDN'T KNOW WE HAD TO
MAYOR
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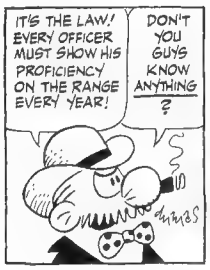
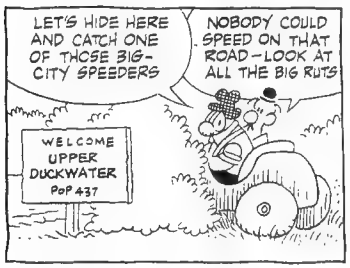
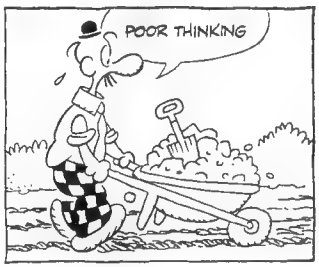


Mayor McGuffey

He may be short of stature, but when it comes to brains he's a bit short of those too.


LET'S HIDE HERE AND CATCH ONE OF THOSE BIG-CITY SPEEDERS
NOBODY COULD SPEED ON THAT ROAD—LOOK AT ALL THE BIG RUTS
WELCOME UPPER DUCKWATER POP 437



Mrs. McGuffey

A social climber with nowhere to climb. Her main job is keeping the mayor down to earth, which in his case is fairly simple.

even though it has taken a completely new direction with a different cast of characters and concept. But first some history.

Readers of my column are familiar with SAM'S STRIP, the unique, albeit short lived (1961-63) "experiment" by Jerry Dumas and Mort Walker. Captained by an irascible blowhard (Sam) and his fall guy companion (who remained nameless), Dumas guest starred the honored roster of cartoon characters from Happy Hooligan and Krazy Kat to Dick Tracy and Andy Gump. But it was too off-beat for the general public, and its circulation never got past a 60 paper readership. It was, and is, fondly remembered by panelologists as something very special. For Walker and Dumas it was a fun project. After putting it to bed they strongly believed that it would some day find its place again, and they were right. Sylvan Byck, the Lord High Overseer (and sometimes Executioner) at King Features encouraged both men to revive it in a commercial format about a year ago. After bandying various ideas back and forth, the leading citizens of Upper Duckwater (Pop. 437) were born. Sam became the sherrif, Silo got a name and familiar job as his deputy, and their haunts became the gullys and backwoods of a tiny burg instead of a comics characters convention or Jerry Dumas' studio.

In addition, we now have Mayor McGuffey, Granny Naps, Funny Floyd, Mrs. McGuffey, Foggy (you knew there had to be a dog somewhere. It's a Mort Walker strip). Also Mr. Teetering and Christie, all pictured and briefly described elsewhere. The art follows the simple clean style that comes off the King Features East Converted Barn Studio (not far from the Museum of Cartoon Art in Greenwich, Conn.) production line. Solid black areas are at a minimum in each panel, for Mort sends photocopies of the strip to the syndicate offices, not the original art.

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#107-100 pages--Color cover of Capt. Marvel, "Cliff-hangers" on THE SPIDER'S WEB, "The Williamson Collector", "Pulps" on Ray Bradbury (part one), Comic Collector's Comments, Information Center, "Science Fiction in Review", "Wood's World", with part one of a CAPT. SCIENCE reprint.

#120-88pages--Front cover by Steve Fabian of Dr. Fate, "Dr. Fate" article by Ray Miller, "Forbidden Planet: Re-visited", "Pertwillaby Papers" conclusion, EC comics articles, etc.

#121-80 pages--Full color cover by Don Rosa; this special Vaughn Bode memorial issue features an interview with Bode, an analysis of his strip "Sunpot", a retrospective look at Bode's work and career by George Beahm and much more including a great deal of rare, little seen Bode art.

#123-84 pages--Front and back cover by Steve Fabian of scenes from MAXOR OF CIROD, "A Look At Space:1999", "JAWSMANIA STRIKES!", "Maxor" part 2 by J.A. Richardson, werewolf strips drawn by Kerry Gammill and Alan Hanley, report on the Orlandocon, "EC Artist Collector", part 2 of Dell Comics column on "Pogo" and regular features.

#124-84 pages--Two color front cover of Warlock by Bob Susor, back cover of Conan by Mike Zeck; "Subjectivity" part 1; "Maxor" part 3; nine page article on "The Outer Limits"; E.C. Artist Collector, and other regular features.

#125-84 pages--FULL COLOR front and back covers by Wrightson, "Subjectivity" part two, "Maxor" part four, "Kelly-Pogo Portfolio" part one, "Dr. Wertham and the Classics Horror", "E.C. Artist Collector", "Information Center" by Don Rosa, Comic Collector's Comments, Critique, etc.

#127-84 pages--Front cover by Kerry Gammill, back cover by Steve Fabian. Part four (conclusion) of "Subjectivity", article on Russ Manning's "Magnus, Robot Fighter", Kelly-Pogo Portfolio with old Collier's article re-printed, DELL COMICS on Frank Thomas, article on "Star Trek: New York" with Don Rosa art, a 12 page Information Center and more.

#129-80 pages--SPECIAL KING KONG ISSUE!!-Front cover by Tom Sutton, back cover by Tod Klein and super centerspread by Robert Kline. Kong articles cover the novel, the comic, the movie, the censored scenes, the remake, and more. Also R.C. Harvey's ZERO HERO, The E.C. Artist Collector, Information Center, Critique, RBCC Poll results, Dell Comics and more.

#130-80 pages--FULL COLOR front cover by Tom Sutton of a sword & sorcery scene in a castle, back cover by Ralph Fowler of a symbolic scene from "2001". First installment of Don Rosa's new "Pertwillaby Papers" strip, first "Comicopia", 5 pages of R.C. Harvey's ZERO HERO, article on "The Power of 2001" with unique stills, centerspread of Smaug the dragon by Steve Fabian, five page retelling of PSYCHO with graphic illustrations, index to WDC&S #211-260, "Critique" and more.

#131-84 pages--SPECIAL RAY BRADBURY ISSUE!! - Front cover by Steve Fabian, 2-color back cover by Tom Sutton, centerspread by Mike Zeck, comic strip adaptation of "Time In Thy Flight" by Ron Wilber, and other art by Don Rosa, etc. Many articles on Bradbury including an anotated index to the E.C. comic adaptations.

#132-84 pages--Front cover of Adam Strange by Mike Zeck, back cover of SILENT RUNNING scene by Ralph Fowler. Artist Profile #1 on Mike Zeck, "Adam Strange" article by Howard Siegel with much new art including center-spread and one other page by Tom Sutton as well as another full pager by Mike Zeck. "Films Fantastique" on SILENT RUNNING illustrated by Ralph Fowler.

#133-80 pages--FULL COLOR front cover painting of weird SF scene by FRANK BRUNNER. Back cover of The Destroyer by Mike Zeck. Artist Profile on Steve Fabian.

#134-84 pages-SPECIAL "FLASH GORDON" ISSUE - Cover by Fabian of Flash vs. Ming; 8 pages by Mike Zeck includes a 4 page Flash Gordon strip, 3 full page drawings and contents page; interview with Buster Crabbe; 8 pages on the first Flash Gordon serial; 8 pages on the spoof FLESH GORDON with art by Zeck, Patterson and Fowler; Wilber strip, more!

#135-84 pages-Front cover by Mike Zeck of the Blue Beetle, eight page interview with Tom Sutton including a lot of new artwork, "SPACED: 1998 2/4" by Ron Wilber, Profile on Ron Wilber, conclusion of "The Pertwillaby Papers" by Don Rosa, INFORMATION CENTER, E.C. ARTIST COLLECTOR, etc.

#136-84 pages-Front cover by Mike Zeck and back cover by Dennis Fujitake of The Creeper, article on The Creeper with art by Rosa, Wilber, etc. Eight page SF strip by Fujitake. Artist Profile on Don Rosa. INFORMATION CENTER illustrated by Hilary Barta and more.

#137-80 pages-Front and back covers by Steve Fabian, article by Robert Weinberg on the new writers of the Conan saga. An interview with make-up wizard Rick Baker including stills and a Kerry Gammill illo. ARTIST PROFILE on Kerry Gammill. Part one of "Twilight of the Heroes" by Ron Wilber. Don Rosa's INFORMATION CENTER and more.

#138-80 pages-Front cover by Mike Zeck, back cover by Steve Fabian, both of John Carter of Mars. Article on "John Carter of Comics" with art by Gammill and Hempel. Also 4 pages of THE UNKNOWN WRIGHTSON. Don Rosa's IC plus part one of a new PERTWILLABY PAPERS adventure.

#139-84 pages-[SPECIAL "STAR WARS" ISSUE]- FULL COLOR front cover by RALPH FOWLER, FULL COLOR back cover by Morris Scott Dollens. Spectacular artwork by STEVEN FABIAN, DON ROSA, KERRY GAMMILL (2-page Cantina fight), RON WILBER (4 page satire), and much more! An interview with MARK HAMILL, article on Marvel's STAR WARS comics and more! Slick paper!

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The latest issue of JIA is just coming out. The January 1978 issue, JIA #3, is 24 pages long. Containing two three-page stories, this issue also features five articles, artwork, and letters. The first story is an adaptation of the 20th Jonny Quest episode, "The Invisible Monster." The other story is the cover story, "Sim! Sim Sala Bim!" and follows Race and Haji as they track down the Quest party in a pyramid.

The lead article in JIA #3 is a history of the conception of the series of Jonny Quest. Other articles in this issue include hopes of getting Jonny Quest returned to television, a Jonny Quest comic book review coupled with a products analysis, and near the end, a "biography" of Dr. Benton C. Quest. Found intermittently thru-out this issue, are four pages of art/stills, three pages of letters, and even some ads.

Issues #1 and #2 are also still available. Issue #1, published in June, is 12-pages long. This issue features three short stories, all concerning Jonny Quest and pterodactyls. The cover story depicts Jonny's "death" by a pterodactyl. The last story is an adaptation of the 15th episode, "Turu the Terrible," which is misentitled, "The Pterodactyl Cave."

JIA #2 is 20 pages long. The cover story here is a sequel to Jonny's "death" from #1. The sequel is four pages long, describing Race's efforts in following a pterodactyl into a cave, and bringing Jonny "back to life." Two other stories take up space in JIA #2, and include an adaptation of, "Dr. Zin's Robot Spy," the 8th Jonny Quest episode. It, too, is misentitled, as "The Giant Spider." Four articles, three art/still pages, one letter and one ad page fill out this issue.

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We have a letter campaign, and are writing letters to Fred Silverman, the programming chief at ABC, and asking him to bring Jonny Quest back to television. We need to get many people to write letters to him, and we're asking you to write a letter to him. If you know other people who like Jonny Quest, please show this to them, so that they can help revive Jonny Quest.

MR FRED SILVERMAN
ABC-TV
1330 AVENUE OF THE AMERICAS
NEW YORK CITY NY 10019

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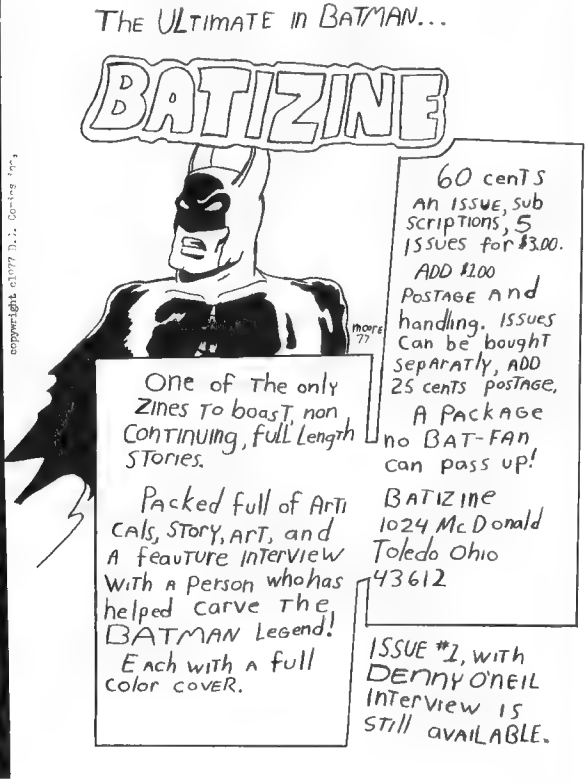
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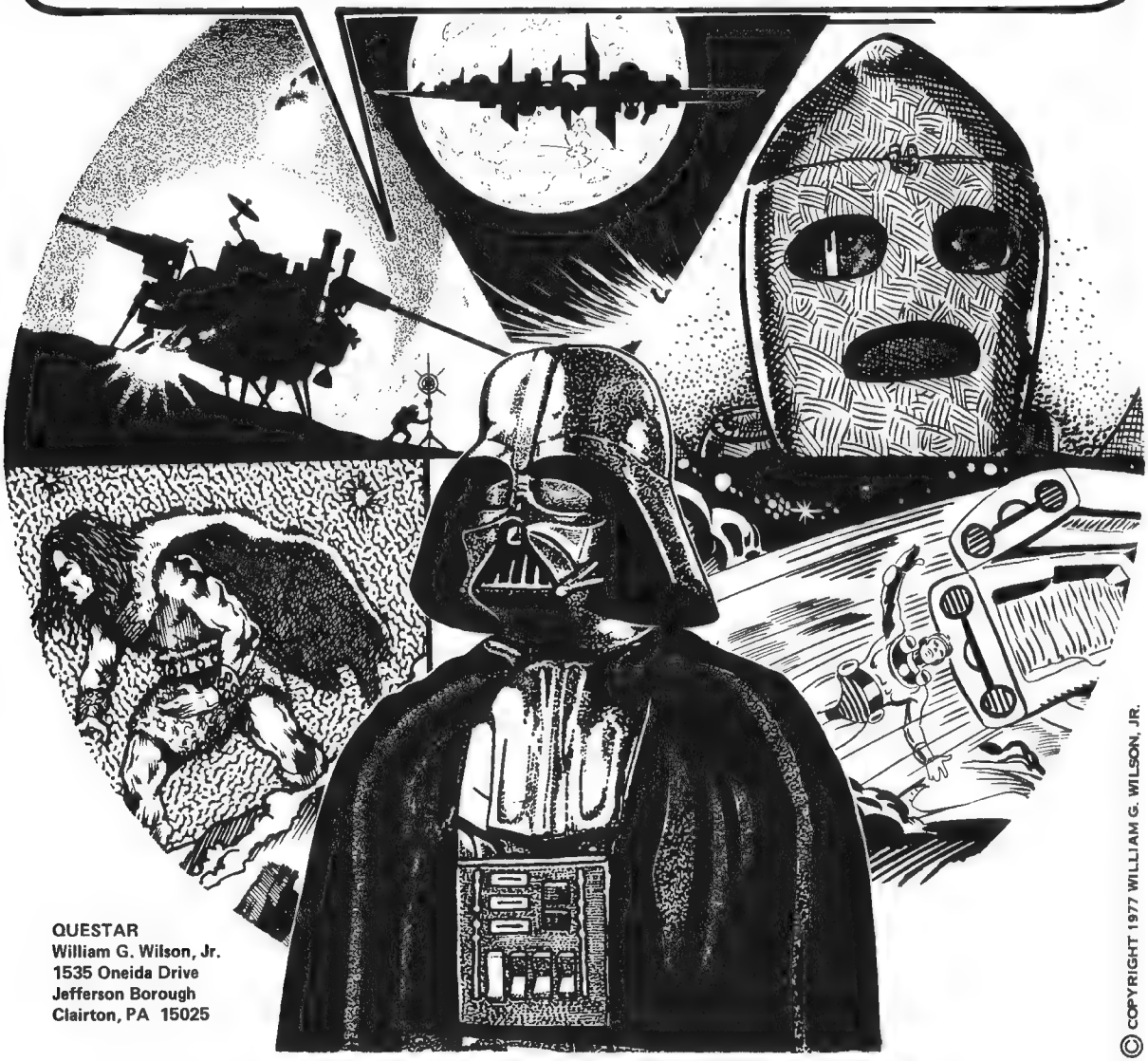

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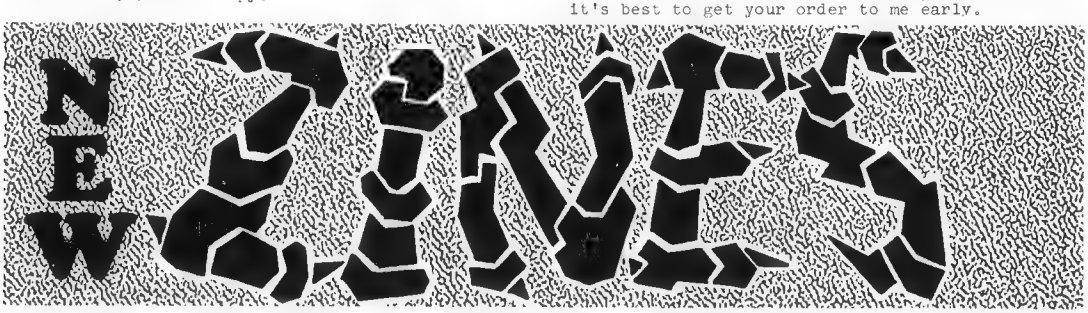
This is a complete list of all the new items which have come in since my 24-page catalog that appeared in April. In this list each section is divided: "NEW" for the very newest material; and regular section headings for slightly older material that appeared between April and July. If you don't yet have a copy of my last catalog, ask for a free one with your order or send 30¢ for a copy.

If you are planning on ordering items for Christmas gifts, please send your order in as early as possible; by the first week in December at the latest. The Christmas season brings a deluge of orders and it usually takes slightly longer than normal to fill your order; add to that the fact that the Post Office takes longer to deliver parcels and last that more parcels are lost in the mails and you understand why it's best to get your order to me early.



ALGOL 29 -A new Berserker story by Fred Saberhagen/Bob Heinlein talks about Simak/articles by Simak, Jack Williamson, Pat McGuire, Fred Phol, Lupoff, etc $1.95

ALWAYS COMES TWILIGHT -Stories and art by Karl Wagner, Jan Strnad, John Adkins Richardson, Robert Kline, Steve Leialoha, Dennis Fujitake, Caldwell/54 pgs $2.50

AMAZING WORLD OF DC 14 -Special: Justice League $1.50

AMAZING WORLD OF DC 15 -Special: Wonder Woman $1.50

ART OF NEAL ADAMS 2 -All new! Color covers (Nov) $3.00

BERNI WRIGHTSON CATALOG -Handsome booklet with color covers and 16 pages of artwork, much of which has never before been seen $1.50

CARTOONIST PROFILES 34 -Burne Hogarth interview/Percy Crosby/re-creation of 1940 Daredevil vs The Claw by CC Beck/Windsor McCay/MAD's Harry North talks about his King Kong parody/Rowland B. Wilson interview/plus much more in 102 pages of art & articles $3.00

CARTOONIST PROFILES 35 -Star Hawks: An illustrated six page feature on Kane's new strip/Snoopy vs Fred Basset/Raggedy Ann & Andy/Roy Crane/Hanna-Barbera/TinTin/Popeye/interview with Frank McLaughlin/94 pgs $3.00

CINEFANTASTIQUE 6/2 -Interviews with the makers of CARRIE/LAND OF THE LOST feature/Reviews of DEMON SEED, THE LAST DINOSAUR, METAMORPHOSIS, PINK PANTHER STRIKES AGAIN, SERAIL, SOLARIS/Robert Wise (AUDREY ROSE) interview/Michael Winner (The Sentinel) intvw $2.50

CINEFANTASTIQUE 6/3 -Ray Harryhausen interview plus another article on his new Sinbad movie/Reviews: THE LITTLE GIRL WHO LIVED DOWN THE LANE, AUDREY ROSE, DEMON, THE SENTINEL, STAR WARS, SINBAD/more $2.50

CINEFANTASTIQUE 6/3 -STAR WARS ISSUE (Dec) $2.50

CINEMAGIC 10 -Creating full size Monster Suits/creating realistic miniature sets/double-exposure effects/profiles on Destination Moon & The Alien Factor $2.00

COLLECTORS DREAM 3 -The Marvel Universe/Pertwillaby Papers/Brainstorms/Comics & Money/Continuity .30

COMIX INTERNATIONAL 5 -Eight color stories by Corben, Eisner, Brocal, Maroto, Ortiz & Torrents/stories by Eisner, Strnad, Dubay, Skeates, Bruce Jones $2.95

COPPER TOADSTOOL 2 -Stories and art by Bruce Day, Brad Foster, Steve Clement, Tim Hammell & others/fantasy and sci-fi/hand-colored cover! $1.50

COSMOS 4 -Illustrated STAR WARS article by Samuel R. Delany with color photos/stories and articles by Harlan Ellison, Bob Silverberg, George R.R. Martin and others/profusely illustrated $1.25

DUENDE 2 -Excellent magazine devoted to pulp heroes: The secret Kenneth Robesons/Doc Savage Index/Jim Steranko interviews The Shadow's creator Walter Gibson/much more, including cover repros $2.00

FANFARE -Superb new magazine with: Wonder Woman & Lynda Carter, Superheroes of TV, Ralph Bakshi and the Wizards, The Gospel according to Broom Hilda, interview with MAD's Al Feldstein/more/64 pgs $2.00

FOOM 18 -John Romita interview/Marvel in Europe/A look at 1978/British feature page/lots of art $1.00

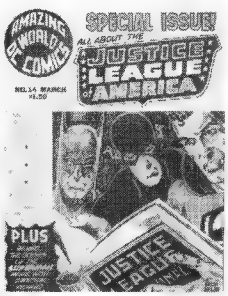
FORGOTTEN FANTASIES -Art magazine with Steve Hickman, Mike Kaluta, Charles Vess and others $2.50

GALILEO 4 -Articles & stories by sci-fi pros/The Futurophobes by Jack Williamson/Gordon Eklund/David Grigg/Jerry Goodz/reviews/96 pgs $1.50

GRAPHIC GALLERY 11 -New color covers by Barks/Foster/Hogarth/Frazetta/loaded with original art $4.00

GRAPHIC SHOWCASE 3 -"Eyes of Mars", a strip by Mike Kaluta/Ken Smith/Steve Hickman/1970 zine $4.00

HEAVY METAL 7 -Color strips by Corben and Moebius/T. Sturgeon/Wrightson/McKie/Sole/Tardi $1.50



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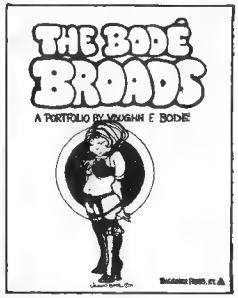

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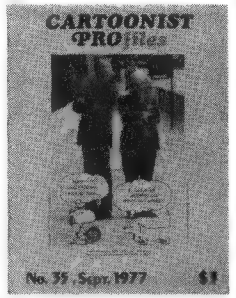
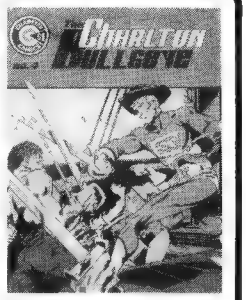


CARTOONIST PROFILES 35 $3



CHARLTON BULLSEYE 4 $1

HEAVY METAL 8 -More by Corben, Moebius, Harlan Ellison, F'Murr, Nicollet, Tom Barber $1.50
HEAVY METAL 9 (Nov 5) & 10 (Dec 5) -More strips $1.50
MARVEL INDEX 4 -100 pages of cover photos and info on THE FANTASTIC FOUR and THE SILVER SURFER/photos of each and every cover/new Steranko cover $4.95
MARVEL INDEX 5 -Complete index to THOR with a new cover by Tim Conrad (Dec) $4.95
MEDIASCENE 23 -Animation issue/Wonder Woman $1.50
MEDIASCENE 24 -Fantasy issue/Ray Harryhausen $1.50
MEDIASCENE 25 -Funny Animal issue/Carl Barks $1.50
MEDIASCENE 26 -Star Wars issue/Superman movie $1.50
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PHOBOS 1 -Dan O'Bannon talks about DARK STAR, the DUNE film and STAR WARS/John Carpenter/Altman's 3 WOMEN and more in this new film magazine $1.00
PHOTON 27 -Interview with the OMEN director/Dario Argenta, Italian horrorfilm director and special features on DRACULA, including HORROR OF DRACULA $2.25
ROCKET'S BLAST 137 -Fabian covers/Conan of the Movies/Stepsons of Cimmeria/Critique/Information Center/Rick Baker interview $1.50
ROCKET'S BLAST 138 -John Carter of Comics/The unknown Wrightson/Star Hawks/Pertwillaby Papers/artist profile/information center/critique $1.50
ROCKET'S BLAST 139 -Special STAR WARS issue with extra pages, slick stock, interior color, full color covers, exclusive interviews and much more (Nov) $3.00
SANDSCRIPTS -Entertaining sfantasy strips by Matt Howarth, Jeff Tetreault and others $1.00
SENTINEL 3 -Nice 1972 magazine with a great interview with artist Bil Stout, along with plenty of his work and other features $1.25
SCIENCE FICTION HORROR & FANTASY 1 -A new magazine with lots on STAR WARS, Chris Lee, Harryhausen and THE RESCUERS;interior color; STAR WARS interviews $2.00
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CHARLTON BULLSEYE 5 $1.50

CINEFANTASTIQUE 6/1 $2.50

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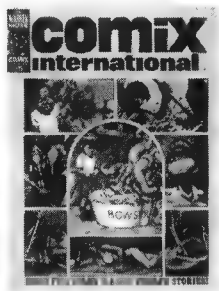

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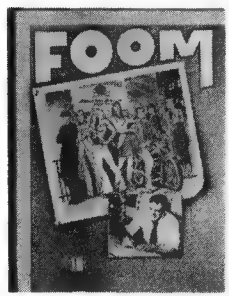

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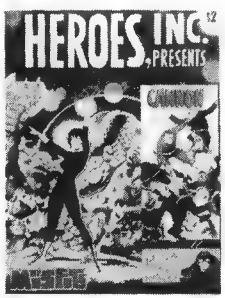

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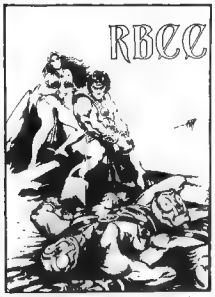

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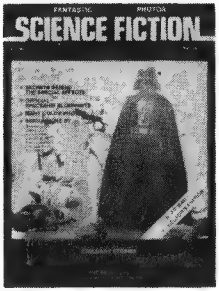

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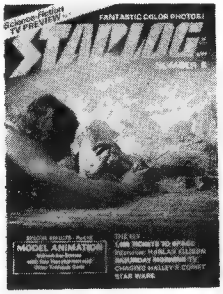

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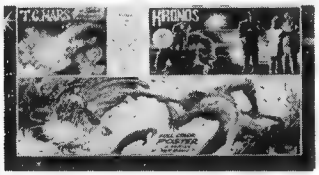

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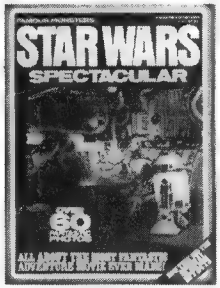

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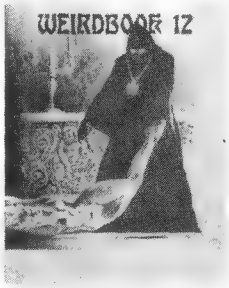

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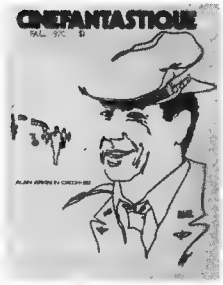

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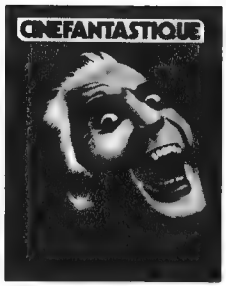

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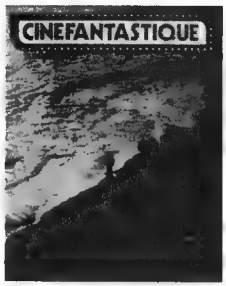

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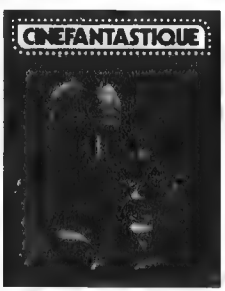
Vol 1 No 3

Vol 2 No 3



Vol 3 No 3

Vol 4 No 3

Vol 1 No 4

Vol 2 No 4

Vol 3 No 4

Vol 4 No 4

VOL 1 NO 1: Rasputin On Film; Joseph Losey's THESE ARE THE DAMNED; VOL 1 NO 2: The History and Technique of Fantasy Film Animation Part One; VOL 1 NO 3: PORTRAIT OF JENNY Retrospect; Rouben Mamoulian interview; Oriental Fantasy from Daiei of Japan; VOL 1 NO 4: George Pal Career Article; Fantasy Films Made for TV; VOL 2 NO 1: The History and Technique of Fantasy Film Animation Part Two; interview with director Paul Wendkos; MOONCHILD FLESH GORDON and DRACULA A. D. '72 behind-the-scenes previews; VOL 2 NO 2: Special PLANET OF THE APES Issue; The Making of SILENT RUNNING; interview with Peter Cushing; DR. PHIBES RISES AGAIN behind-the-scenes preview; VOL 2 NO 3: interview with George Romero on NIGHT OF THE LIVING DEAD; INVASION OF THE BODY SNATCHERS Retrospect and interview with Don Siegel; DARK STAR behind-the-scenes preview; interview with Christopher Lee on the formation of Charlemagne Productions; VOL 2 NO 4: interview with producer Milton Subotsky on Amicus Films; The Parallel World of Jacques Tourneur with interview; SOYLENT GREEN, THE LEGEND OF HELL HOUSE and FRANKENSTEIN AND THE MONSTER FROM HELL behind-the-scenes previews; VOL 3 NO 1: Christopher Lee Career Article; French Horror Films; interview with Mike Raven; filming SCHLOCK!; VOL 3 NO 2: interview with writer Richard Matheson; producer Charles Schneer on GOLDEN VOYAGE OF SINBAD; I MARRIED A MONSTER FROM OUTER SPACE Retrospect; WESTWORLD, Amicus and OLD DRACULA production articles; VOL 3 NO 3: The Horror of Personality Films; William Friedkin on THE EXORCIST; George Pal on DOC SAVAGE; director James B. Harris on SOME CALL IT LOVING; VOL 3 NO 4: Dick Smith, Jason Miller and Friedkin on THE EXORCIST; director John Carpenter on DARK STAR; Mel Brooks on YOUNG FRANKENSTEIN; THEM! Retrospect; The Making of FLESH GORDON; VOL 4 NO 1: FORBIDDEN PLANET Retrospect; Making NIGHT OF THE LIVING DEAD; interview with Christopher Lee; 2001 As Film Poetry; KOLCHAK series; VOL 4 NO 2: interviews with Brian De Palma and Jack Arnold; Retrospect THE INCREDIBLE SHRINKING MAN; Filming SPACE: 1999.

CINEFANTASTIQUE BACK ISSUES!

Vol 1 No 1 $9	Vol 2 No 1 $7	Vol 3 No 1 $7	Vol 4 No 1 $4
Vol 1 No 2 $9	Vol 2 No 2 $4	Vol 3 No 2 $4	Vol 4 No 2 $4
Vol 1 No 3 $9	Vol 2 No 3 $7	Vol 3 No 3 $4	Vol 4 No 3 $4
Vol 1 No 4 $4	Vol 2 No 4 $4	Vol 3 No 4 $4	Vol 4 No 4 $7
Vol 5 No 1 $4	Vol 6 No 1 $2.50		
Vol 5 No 2 $4	Vol 6 No 2 $2.50		
Vol 5 No 3 $7	Vol 6 No 3 $2.50		
Vol 5 No 4 $4	(Ready in Dec)		

NEW ARRIVALS

CHRISTMAS PARADE -Carl Barks! 38 pages of good old Duck stories, plus 186 more all in color $1.95

DRAGON FLAME by Don McGregor & Paul Gulacy -Large quality softcover by these two top names in comics... "...begins where The Shadow, Dirty Harry and Death Wish end!" (Nov) $5.00

ELRIC OF MELNIBONE by Michael Moorcock -Now in stock! The long awaited deluxe illustrated volume! Color & b&w art by Two-Man Horse; superbly bound in red cloth and enclosed in a matching red slipcase with gold stamping. Limited to less than 2200,a super buy! $15

EYES OF THE OVERWORLD by Jack Vance -Color wrapper, frontis, seven full-page b&w plus other drawings by Steve Fabian. The saga of Cugel the Clever, outcast of The Dying Earth whose escapades lead him through "strange sorceries, terrible dangers and wild, weird people. Limited edition; companion to The Dying Earth hardcover which quickly went OP. (Nov) $15.95

FANTASTIC FOUR PAPERBACK -Color reprints of the first FF Comics $1.95

FLASH GORDON IN ARBORIA -A new softcover continuing Alex Raymond's Flash Gordon saga from the 1940's. 160 pages, three years of superb artwork and cliff-hanging story. (Nov) $9.95

FRANK KELLY FREAS -120 pages of classic sci-fi artwork by one of SF most reknowned illustrators. Includes 30 color plates never before seen and over 75 more illustrations in b&w, sepia and color. Handwritten captions by Freas, narrative text, Asimov introduction and more. Quality softcover. (Nov) $7.95

FRANK KELLY FREAS DELUXE -Same as above except limited to 1,000 copies, signed by Freas, bound in gold-embossed leatherette and slipcased. (Nov) $29.95

GET ON DOWN -A large 11x14 collection of dance concert posters from the 1960's, including artwork by Rick Griffin, Mouse, Moscoso and many others, all in full color. Many superb works rarely seen before. $9.95

HEAVY METAL'S ARZACK -A collection of the color Moebius stories by HEAVY METAL in hardcover (Nov) $6.95

HOLLOW FACES,MERCILESS MOONS by William Scott Home - Illustrated by Steve Fabian, here is 96 pages of Lovecraft inspired fantastic and horror stories from the publishers of WEIRDBOOK. Limited to 1,200. $5.00

HEAVY METAL'S LONE SLOANE -Druillet's fine artwork and story, translated to English at last in this fine new hardcover. $6.95

MICKEY MOUSE FUNBOOK - 224 color pages of strips including Mickey in "The Brave Little Tailor", Three Little Pigs and more classic strips. $1.95

MYTHOPOEIKON by Patrick Woodroffe -156 pages of color reproductions of the work of this famous artist. Besides work on Zelazny & Moorcock paperbacks, he's done numerous album covers and more,incorporating his fantastic imagination into major works of fantasy and science fiction illustration. $9.95

ORIGINS OF MARVEL SUPER-WOMEN -Great new collection of origin stories of Marvel's finest femmes! All in full color in this thick softcover.(Nov) $6.95

THE PRIDE OF BEAR CREEK by Robert E. Howard -REH's fantastiely humerous hero, Breckenridge Elkins, brawls his way through his best tales of life in the backwoods mountains. Tim Kirk artwork. $7.00

PSYCHOROCK -Five stories by Sergio Macedo "that have made him a cult figure whereever people have seen the sky rip open and intergalactic bikers battle android overlords for favors of goddess-groupies..." Large 11x9 size, b&w with color cover, 64 pgs. (Nov) $3.95

THE RETURN OF SKULLFACE by Robert E. Howard -This half completed novella was finished by Dick Lupoff and is now appearing as a fine limited (less than 2,000) hardcover with numerous drawings and a color wrapper by Steve Leialoha. (Dec 1) $10.00

SATAN'S TEARS by Alex Nino -Over 300 pages of art by Alex in this massive 11x14 volume. Twenty pages in full-color, none ever before published...four 14x22 fold-out spreads...over 100 full page b&w plates... 70+ sketches including work from THE LORD OF THE RINGS...the best of his Phillipine comics work with 30 covers and 20 splash pages. Beautiful hardcover limited to 1,000 and signed by Nino. Going fast. $50

SCORCHY SMITH "SOLDIER OF FORTUNE" -92 pages of aviation adventure from the 1930's by Noel Sickles, an artist that the artists study. Excellent. $6.95

SCORCHY SMITH "PARTNERS IN DANGER" -92 pages more of strips from 1935 & 1936. Lots of excitement. $6.95

STEVE CANYON 1 -Milton Caniff's famous strip, now reprinted from the very start in a handsome softcover volume. $4.95

STEVE CANYON 2 -More Caniff adventures from the 1940's after he quit TERRY AND THE PIRATES and switched to this new creation. Superior repro to book one. (Dec) $4.95

SPIDER-MAN PAPERBACK -Full color reprints of Spidey's earliest adventures by Steve Ditko (Nov) $1.95

TERRY AND THE PIRATES "CHINA JOURNEY" -The very start of Caniff's finest work from 1934-1935. 108 pages of well-reproduced strips. $6.95

TERRY AND THE PIRATES "NORMANDIE AFFAIR" -The 2nd book in the Terry series by Caniff. May to December of 1935. Quality softcover with color cover. $6.95 (TERRY MEETS BURMA and TERRY MEETS THE DRAGON LADY continue this series and are available at $6.95 each)

NEW ITEMS

VAUGHN BODE:
BODE BROADS -19 plates of classic Bode Women in a slipcased portfolio, 8 1/2x11. $5.00

BORIS:
TARZAN CALENDAR 1978 -Large color reproductions of fine Boris paintings. (Nov) $4.95

FRANK BRUNNER:
ALICE IN WONDERLAND -The finest packaged portfolio I have seen...Completely gold embossed cover of a Brunner drawing. Six b&w plates., 11x17, signed & numbered from an edition of 1,000. Going fast. $15.00

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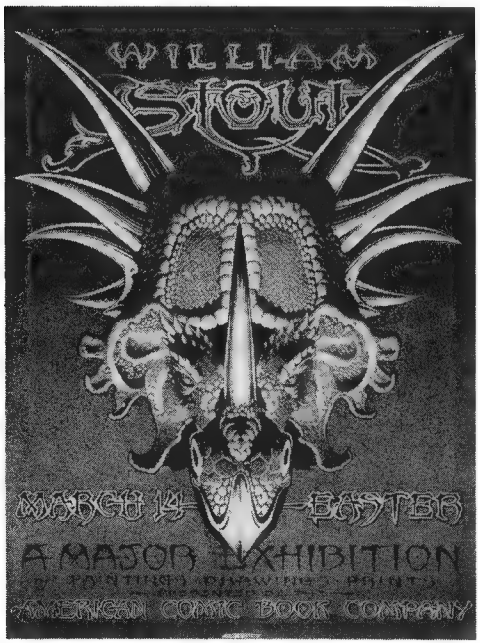
EC PORTFOLIO 6 -"Rubble" by Harvey Kurtzman, "Master Race" by Krigstein, "Shoe Button Eyes" and "Tatter Up" by Graham Ingels. Color covers by Jack Davis and Wallace Wood. Six other covers by Ingles, Kurtzman, Feldstein and Davis. Limited to 1,000/last one. $15

DALE ENZENBACHER: Dale casts fabulous fantasy works in bronze using the "lost wax" process. Many of you have seen his work at the California cons and know how fantastic it is. Best way I can describe it is as if Druillet had designed the casts, but Dale has his own style and does extremely fine detail work. I offer these two belt buckles with a money-back guarantee if you aren't completely satisfied!
WINGS -Two demon heads enclosed by wings $20
DRAGON -Rich in detail and fantastic in design $30

STEVE FABIAN:
CONAN POSTERS -Set of 3 color prints $10

FRANK FRAZETTA:
New color posters from the prints in the 1978 Frazetta Calendar. The starred (*) ones will be in stock in late November.
73. Bloodstone
74. Aros *
75. Serpent
76. Nightstalker
77. Black Panther
78. Girl Bathing *
79. Fire Demon *
80. Rogue Roman *
81. Tanar of Pellucidar *
82. Autumn People *
83. Dracula Meets the Wolfman
84. Bran Mak Morn *
85. Swords of Mars ea: $3.00
Five or more $2.50 ea, Ten or more $2.25 each.
WOMEN OF THE AGES PORTFOLIO -The long awaited limited signed portfolio is nearly ready. Never-before-seen Frazetta gals, b&w plates in an illustrated envelope. I'll only have 25 of these to sell, so do not delay ordering. (Nov) $50
GOLDEN GIRL PRINT -A signed, limited lithographed print of this fine Frazetta painting. (Nov) $50



BIL STOUT: PREHISTORIC WORLD PRINT $3

BARRY SMITH: LORD OF THE BLACK CORSAIRS $4

MIKE NASSAR:
STARSPAWN -A portfolio of four b&w plates in an illustrated envelope. 11x14, sci-fi artwork. $3.00

BARRY SMITH:
LORD OF THE BLACK CORSAIRS -The fabulous Conan drawing in a variation from the original appearance as the cover of the Marvel Treasury. $4.00

STAR WARS PORTFOLIO -Large, full-color book with the original paintings from which the movie sets were constructed and directed. Slipcase. (Nov) $7.95

STAR WARS SKETCHBOOK -B&W concepts for the film. (Nov) $4.95

STAR WARS BLUEPRINTS -Designs for all the intricate space vehicles, like the STAR TREK prints. $6.95

STAR WARS CALENDAR 1978 -Beautiful color prints from the film. $4.95

BIL STOUT:
PREHISTORIC WORLD POSTER -A special poster Bil drew for a Los Angeles showing of his work. An enormous dinosaur glares directly at the viewer. Nice. $3.00

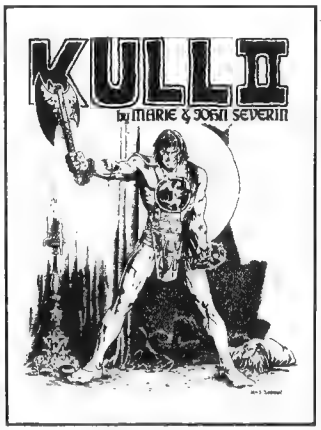
SPIDER-MAN CALENDAR 1978 -Marvel's favorite! $4.95

TOLKIEN CALENDAR 1978 -Beautiful work by the Hildebrandt brothers; my favorite pieces from all the calendars thus far by these two. Not boxed, normally $6. $4.95

BERNI WRIGHTSON:
FRANKENSTEIN PORTFOLIO -Six plates in b&w from the upcoming (in 2-3 years) book that Berni himself will be publishing. Beautifully detailed work, a hit at all the summer conventions. Signed by Berni, numbered from 1,000 and in an illustrated envelope $15

FRANKENSTEIN POSTER -Sharp b&w poster not in the above portfolio. Also only 1,000 printed $2.00

EC PORTFOLIO SIX $15



JOHN SEVERIN: KULL II $15

BERNI WRIGHTSON: FRANKENSTEIN PORTFOLIO $15

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NEAL ADAMS: THE BATTLER -Newly commisioned print, never before seen/excellent/barbarian fighting a giant flying reptile in the REH-Conan tradition/color $3.00

GEORGE BARR: THE HYBORIAN AGE -New watercolour map of Conan's world rendered in full color by Barr, including mercenary & dragon $3.00

FRANK BRUNNER: DRAGANUS -full-color poster of the wrap-around cover to STAR REACH 3. Dragonus, The Last Barbarian necromancy with the usual beautiful girl right on hand... $3.00

STEVE HICKMAN: THE WATCHER AT THE GATE -Another decorative painting from THE LORD OF THE RINGS featuring the monstrous guardian through which the company must make their way. $3.00

JEFF JONES:
IN THE GARDEN -Nice Jones girl, b&w $1.00

MIKE KALUTA: I DON'T KNOW, WHAT DO YOU WANT TO DO? -A beastly Adam and lovely Eve awake in overgrown ruins of former civilization $3.00

KEN KELLY:-DELUXE EERIE VISIONS PORTFOLIO -Every plate is signed, ten color plates in all/enclosed in a huge slipcase with cover illustration laid on/accompanied by mats & backings for framing every plate/numbered edition limited to 100/only five in stock $40

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YIN & YANG -Good and evil incarnate are made in earthly form and battle in the skies $3.00

JOHN SEVERIN: KING KULL PORTFOLIO -The long-awaited Middle Earth folio with eight b&w plates in an illustrated envelope/limited to 1,000 signed & numbered copies $15

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REGULAR PREHISTORIC WORLDS FOLIO $25

WALLACE WOOD: CONCORD -Good b&w print of the famous battle of the revolutionary war $1.00

BERNI WRIGHTSON: THE EDGAR ALLAN POE PORTFOLIO -Eight full-color plates drawn in Wrightson's macabre style, illustrating Poe's most famous stories/Enclosed in a handsome case, limited, signed and numbered/large 12x16 $15.00

MOMENTOS -A mad axe-killer displays grisly trophies perched atop a country fence! Putting this on your wall should gain you a reputation for bizarre interests! $3.00

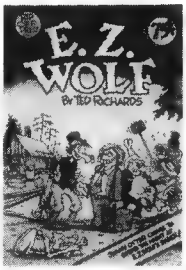
NEW RELEASES

A+Plus 2 -Nino cover, 68 pages of comic strips $1.00
A+Plus 3 -More talented work by Bill Bryan, Michael Kucharski & Terry Austin, etc. 68 pages $1.00
(#1 still available for $1.00)
ARIK KHAN 1 -The beginning of a 24-part series by talented Phillipine artist Franc Reyes. Arik is an ancestor of Genghis Khan, adventuring in the world of ancient Asia. He battles his way through monsters, demons and sorcerers in 32 pages of extremely well-drawn artwork. This should be a good series.(Nov) $1
ASTRAL OUTHOUSE -Ted Richard's E.Z. Wolf in a spacey cosmic adventure; lots of bizarre critters! .75
CHEECH WIZARD -Vaughn Bode's classic comic, now back in print. $1.00
COBALT BLUE 1 -Adventures of this new super-hero in his own book; by Kevin Hyde & Mike Gustovich. .50
CORPORATE CRIME -True stories from that big world of reality! Irons, Deitch, Shelby, etc $1.00
DROUGHT CHIC -Excellent quality paperback with Shary Flennekin's great material (Trots & Bonnie) $2.50
E.Z. WOLF - Ted Richards/48 pages of humor .75
FAT FREDDY'S CAT 3 -More adventures of the Freak Brother's unfoavorite pet. Gilbert Shelton. .75
(#1 and #2 also available at 75¢ each)
FEAR AND LAUGHTER -Satire on Hunter Thompson and his zany adventures in Las Vegas & other hotspots! Bil Stout, Scott Shaw, John Pound, Larry Todd. $1.00
HOT STUF 5 -New cover and story by Richard Corben and others (Nov) $1.50
(#3 and #4 still available at $1.50 each)
JOURNAL OF POPULAR CULTURE -Superb "Pinball Death" cover by Steve Bissette & Tom Veitch; more by Erling, Petertil, Howard Cruse, Doug Hansen, etc.8x11 $2.00
ONE -New magazine of fantasy & sf strips and a cover by Greatful Dead Album artist Phil Garris. 8x11 $1.00
POWER COMICS 1 -Featuring Nightwitch, a new heroine. Work by T. Casey Brenna, Dave Sim, Younkins, etc. .75
POWER 2 -Cobalt Blue, The Mask, Figure of Mystery .50
POWER 3 -Nightwitch epic in 30 pages .50
POWER 4 -Northern Light, well drawn by Jim Craig .50
POWER 5 -The first adventure of BlueBird, a new heroine written by Joe Zabel & drawn by Gustovich .50
QUACK 5 -The Wraith by by Michael Gilbert, The Beavers by Dave Sim, excellent work on "Planet of the Ducks" by Ken Macklin and more/48 pages $1.25
(#1-4 still available at $1.25 each)
RIP OFF COMICS 2 -New stories of The Freak Brothers, Wonder Warthog, Nerds, FFreddy's Cat, etc. .75
(The first issue still available at 75¢)
SHARY FLENNEKIN'S SKETCH BOOK -Great cartoons & gag by the creator of Trots & Bonnie (they're here too!) $3
SLOW DEATH 8 -Animal injustice issue with Greg Irons, Bil Stout, Mike Gilbert, Brand & Boxell. $1.00
SOJOURN 1 -New all-pro tabloid with color/work by Kubert, Severin, Aragones, Wildey & others $1.50
STAR REACH 10 -Craig Russell's "Parsifal", "Linda Lovecraft" by Mike Vosburg, "Mariah" by Lee Marrs, "The Sacred & the Profane" by Ken Steacy plus an untitled story by Steve Leialoha. Brunner cover $1.25
ZOMXATXIA 1 -"Trapped" and "A Computer is my Lord", two s&s stories by Wendy Snow .75
ZOMXATXIA 2 -Red Sonja cover by Frank Thorne/"War in the Wilderness" by Wendy Snow, an interesting "Panic in Detroit" by Fred Knecht and other stories $1.00

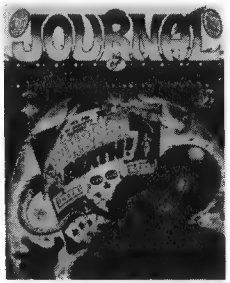
COBALT BLUE 50¢

CORPORATE CRIME $1

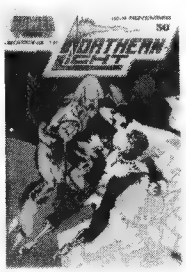
DROUGHT CHIC $2.50



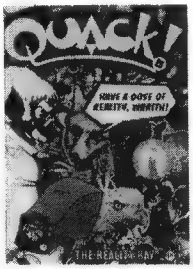
E.Z. WOLF 75¢



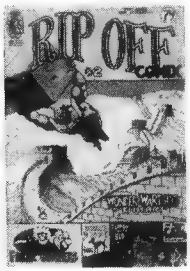
JOURNAL OF CULTURE $2



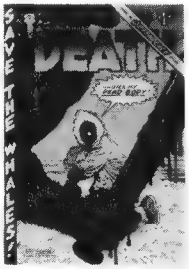
POWER COMICS 4 50¢



QUACK 5 $1.25



RIP OFF COMICS 2 75¢

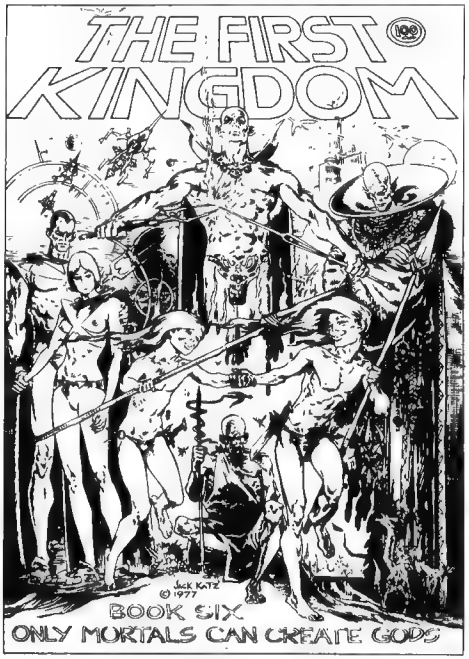


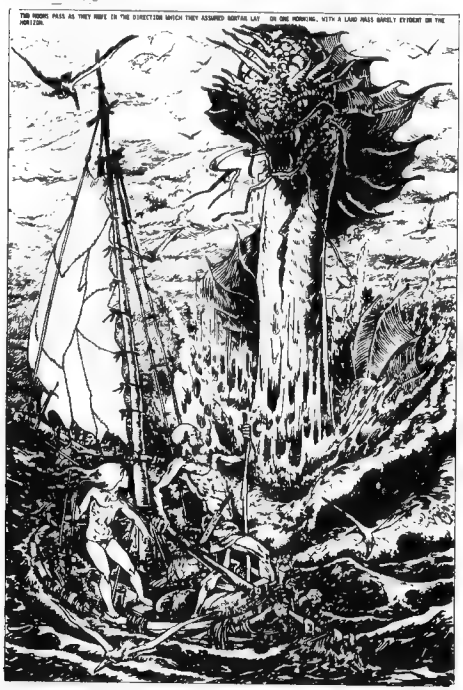
SLOW DEATH 8 $1

STAR REACH 10 $1.25

THE FIRST KINGDOM

THE FIRST KINGDOM 6 -Now ready! Tundran matures as he becomes aware of the devious intrigues and dangers of his savage world. We get a glimpse at how the gods were made along with a good look at the advanced science-fiction society that once had traveled out into the universe before its fall. Jack Katz's brilliant epic continues; the fantastic universe he has created unfolds as the saga continues. Jack's art is constantly improving...this book is his best yet, with larger, panoramic panels. Introduction by Mark Evanier, cover color by Alex Nino $1.00 #1 through 5 also available at $1.00 each!





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792 BATESWOOD DR., #3, HOUSTON, TEXAS 77079

Now available on tape, many of your favorite science fiction tv shows and movie classics. All units listed below run about one hour each, unless otherwise indicated. All tapes are listed by unit number, be sure to list those numbers when ordering. And be sure to specify cassette or reel.

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CASSETTE: One hour $3.50. Four or more hours - $3.00 per hour. Add 25¢ extra per hour for shipping.
REEL: 1200 foot (4 hours) = $9.00 each. 2400 foot (8 hours) = $15.00 each. Add 50¢ extra per reel for shipping.
All reels are recorded quarter track at 3 3/4 ips.

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#1ST - "CITY ON THE EDGE OF FOREVER"

#2ST - "RETURN TO TOMMOROW"

#3ST - "A PRIVATE LITTLE WAR"

#5ST - "THE MENAGERIE"
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#11ST - "FOR WHOM GODS DESTROY"

#12ST - "WINK OF AN EYE"

#13ST - "THE CLOUD MINDERS"

"14ST - "REQUIEM FOR METHUSELAH"

#15ST - "ALL OUR YESTERDAYS"

#16ST - "THE EMPATH"

#17ST - "THE SAVAGE CURTAIN"

#18ST - "THE DEADLY YEARS"

#20ST - "THE ENEMY WITHIN"

#21ST - "THE MAN TRAP"

#22ST - "THE NAKED TIME"

#23ST - "WHAT ARE LITTLE GIRLS MADE OF"

#24ST - "THE ENTERPRISE INCIDENT"

#25ST - "AND THE CHILDREN SHALL LEAD"

#26ST - "SPOCK'S BRAIN"

#27ST - "SPACE SEED"

#28ST - "DEVIL IN THE DARK"

#29ST - "OPERATION ANNIHILATE"

#30ST - "CATSPAW"

#31ST - "FRIDAY'S CHILD"

#32ST - "WHO MORNS FOR ADONIS?"

#33ST - "THE DOOMSDAY MACHINE"

#34ST - "WOLF IN THE FOLD"

#35ST - "ELAAN OF TROYIUS"

#36ST - "THE CORBONITE MANEUVER"

#37ST - "THAT WHICH SURVIVES"

#38ST - "A PIECE OF THE ACTION"

#40ST - "DAY OF THE DOVE"

#41ST - "AMOK TIME"

#42ST - "THE RETURN OF THE ARCHONS"

#43ST - "JOURNEY TO BABEL"

#44ST - "THE ULTIMATE COMPUTER"

#45ST - "THIS SIDE OF PARADISE"

#46ST - "BALANCE OF TERROR"

#47ST - "LIGHTS OF ZETAR"

#48ST - "SQUIRE OF GOTHOS"

#1SF - RAY BRADBURY SPECIAL
"Burgess Meredith Reads Ray Bradbury"
"Farenheit 451" (movie)
ALFRED HITCHCOCK PRESENTS "Special Delivery" (based on "Boys, Grow Mushrooms in Your Basement").
Total 3 hours

#2SF - "The Night Stalker" (movie)
"The Night Strangler" (movie)
Total 3 hours

#3SF - WILLIAM SHATNER SPECIAL
"The Horror at 37,000 Feet" (movie)
"The Transformed Man" (From a rare record album).
Total 2 hours

#4SF - "Planet Earth" (movie)
2 hours

#5SF - TWILIGHT ZONE
"To Serve Man'
"Nightmare at 20,000 feet" (stars William Shatner)

#6SF - TWILIGHT ZONE
"And When The Sky Was Opened"
"The Odyssey of Flight 33"

#7SF - TWILIGHT ZONE
"The Monsters Are Due On Maple Street"
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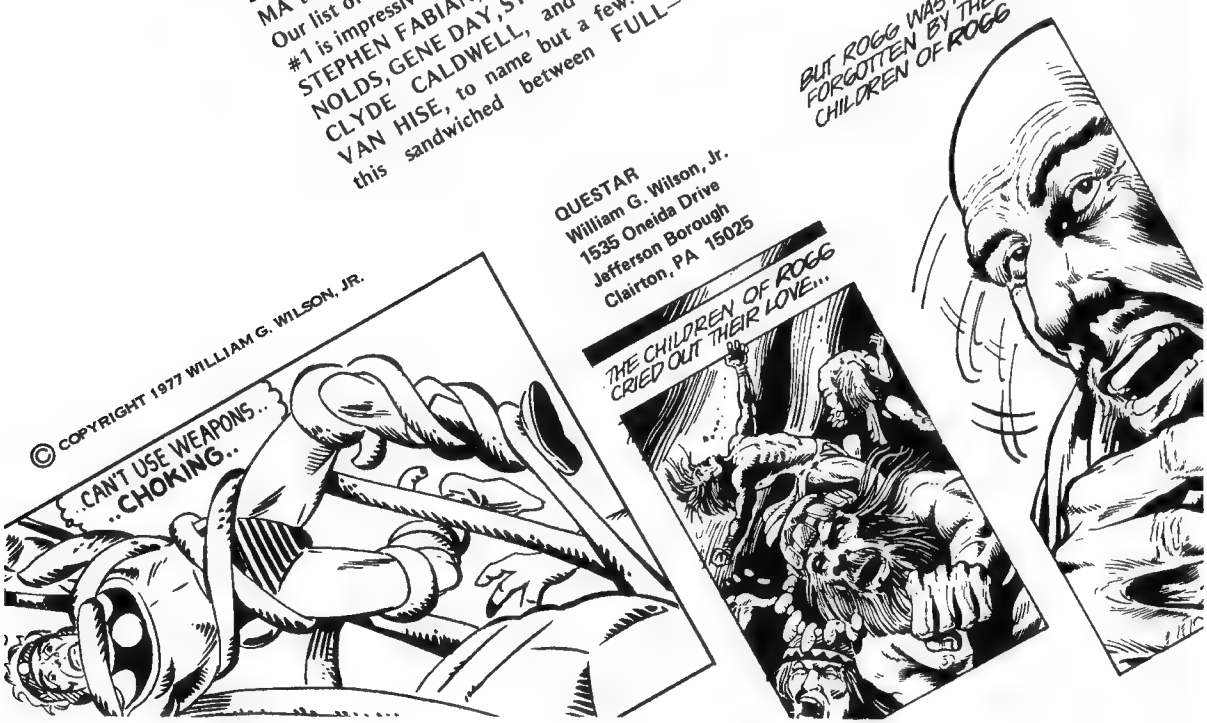
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an experience in fandom

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This is a LARGE project. Marvel continues to publish as many as 40 titles each month, and there are 16 years of Marvels to index. Currently we've just finished Part Four of the Index, and we're hard at work on Parts Five and Six, which we hope to publish before the end of the year. Elsewhere on this flyer you'll find a list of the Index Parts as we have them planned now, their expected prices and their expected publication dates. There are 14 Parts altogether, some needing more than one book, plus supplements to be continued into the indefinite future.

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